

SCHOOL ARTS

WORLD REVIEW OF ART EDUCATION



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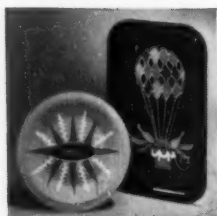
SIXTY CENTS / MAY 1955

Art Education, A World View, by Edwin Ziegfeld

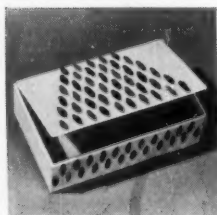
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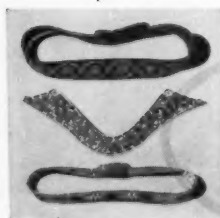
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Cover by Helga Schmatt, age 12, student of Professor Elisabeth Zuba at the Realgymnasium for Girls of the thirteenth district, Vienna, Austria. Colored ink was used for her drawing of "City Park." See page 12.

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SCHOOL ARTS

the art education magazine

VOLUME 54, NUMBER 9

MAY 1955

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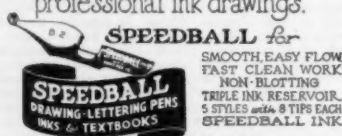
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NEWS DIGEST

Ninth International Art Congress Art educators from all countries are invited to participate in the Ninth International Art Congress to be held in Lund, Sweden, from August 8 to 13, inclusive. A cordial invitation has been extended to representatives of various art education organizations. Official languages will be French, English, German, and Swedish. There will be special exhibitions from various countries, displays of publications, discussions, and tours to points of interest. Further information may be secured by writing to Dr. Carl Werner, Congrès International des Arts, Lund, Sweden.

International Week of Belgium Art

The Fourteenth International Week of Belgium Art will be held from August 8 to 17, inclusive. This annual event permits visitors from other countries to participate in tours throughout Belgium, where they will see both ancient and modern art, and attend shows and concerts of a high standard. Those interested should write to Professor Paul Montfort, 310 Avenue de Tervueren, Woluwé, Belgium.

Vacation Painting Courses The Museum of Modern Art will offer its first vacation painting courses during July on eastern Long Island in the region of Montauk. The program will be in charge of Victor D'Amico. Students may attend for one or more weeks. For further information write to Elinor Weis, People's Art Center, 21 West 53rd Street, New York 19, New York. Phone JU 2-5255.

Art Exhibitions Available Schools and organizations are invited to write to the Smithsonian Institution for information on the excellent traveling exhibitions now available. They include Children's Paintings from forty-five countries, Swedish Children's Paintings, Children's Paintings from Japan, Austrian Children's Paintings, Eskimo Art, Dutch Arts and Crafts, German Ceramics, and American Jewelry and Related Objects, and American Craftsmen. For further information, write to Mrs. John A. Pope, Chief, Traveling Exhibition Service, Smithsonian Institution, Washington 25, D. C.

Something Rotten in Buffalo When the ceramic dealers in Western New York held their third annual competitive exhibition in late March the judges decided that the best work in the show was that by a seven-year-old girl. Much of the work was cast from molds and the judges, George Stark of Buffalo State and Mrs. Alton Delius, director of the YWCA Craft Department, felt that the child's work was more deserving of the top prize. As an alternate for adults they chose a horse sculpture. The sponsors overruled both decisions of the judges and the awards were given to others after the judges had left. A cast piece got the top prize.

CREATIVE ART IDEAS



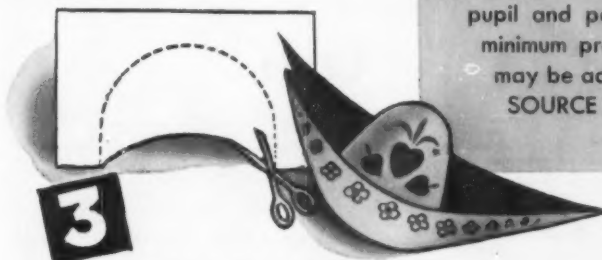
1

Cut circle, score inner circle with scissors, make one cut from edge of circle to center. Decorate, crease, fit and paste together.



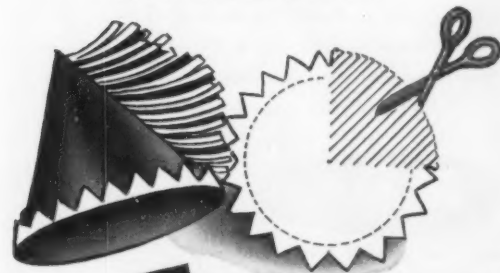
2

Round two corners of 12" x 18" paper. Score as shown. Decorate. Crease, fit and paste. Hat may be worn with brim front or back.



3

A Dutch or peasant hat using 12" x 18" Bull's Eye cut and scored as shown.



4

Make with two circles of contrasting color. Score and cut as shown. Fringe may be curled.

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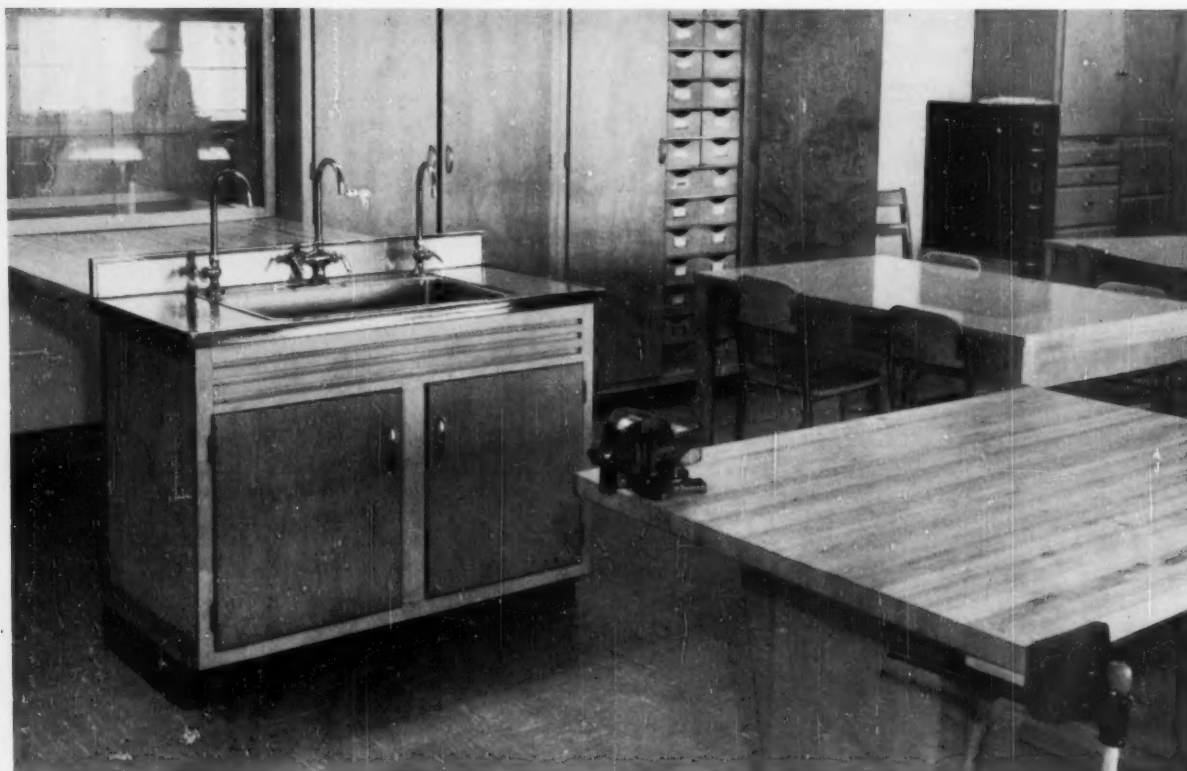
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EDWIN ZIEGFELD

The president of the new International Society for Education Through Art looks at the art of children from a world point of view, and finds in its many common qualities a reassurance of a powerful bond.

ART EDUCATION / A WORLD VIEW

If ever some reassurance were needed that a common and powerful bond existed among the peoples of the world, one need only to look at the expressive art of young children. Regardless of its source, whether from the Occident or the Orient, the Northern or the Southern Hemisphere, it possesses many qualities in common: directness, honesty, frankness, sincerity. But, even more important are the pervasive qualities of humanity which it has in common. The art of young people springs from a deep interest in and love of life. It is a fresh examination and appraisal of the world,

full of wonder and excitement and unsentimental affection. People and things are treated for what they are, with their frailties and limitations intact. But even these do not keep the young people from seeing life as an adventure of wonder and discovery, to be approached with eagerness, to be lived with zest, to be remembered with satisfaction. These are qualities to which everyone responds.

Interestingly enough, even cultural differences do not show themselves in the work of young children. Investigators have discovered that the drawings of children of primitive

This sensitive painting, "My Breakfast," is the work of Joyce Wright, age 13, of England. She has taken an ordinary, yet truly international subject and created a distinguished picture. The work of children helps us realize our common bonds.





This chalk drawing of a school physical examination by eight-year-old Tomoaki Ikeda of Japan is specific in its subject and location, yet it evokes a familiar response from anyone who has seen similar scenes in an elementary school anywhere.

tribes, many of whom had never even seen a pencil before, exhibit the same characteristics as the drawings of young children from technically advanced cultures. This would indicate that their drawings deal with their inner feelings and responses rather than with the outer world, and that both their feelings and responses are remarkably the same. This is not to say that there are not great differences in the work of children. Children emerge as real personalities from the moment of birth and in their art work give evidence of their individuality in the kinds of colors they use, the forms they develop, the relationships they establish. But their individual differences are less striking than their similarities.

It is in the art work of older children and adolescents that cultural differences begin to appear. These, however, are of a generally superficial nature: the color of skin, the slant of eyes, the cut of clothes, the structure of houses. Other differences of a more fundamental nature also make their appearance: the attitude towards materials and craftsmanship, the kind of order and intensity which are introduced into the work, things which reflect a concept and way of life. Individual differences of ability and personality persist and are intensified but even at this level the basic human factors which characterize the work are more striking than the cultural factors which increase its variability. The human bond which relates the art work of young people is far stronger and more pervasive than the effect of man-made differences which divide it.

A world view of art education provides convincing evidence of much recent activity and accomplishment, and a promise of great potential. Interest among art educators on an international level is not new. However, there has been a considerable increase in international activity in art education within the last few years, especially since the end of World War II. This has taken the form of exchanges of work of young people, visits and exchanges of personnel, the holding of meetings, the establishment of organizations,

the production of publications. A number of organizations are actively sponsoring such development. Most American teachers are familiar with the International School Art program which is conducted jointly by the National Art Education Association and the American Junior Red Cross. Through this program, which has been enthusiastically supported by art teachers throughout the country, many thousands of paintings by American secondary school students have been sent to a score or more of foreign countries and they, in turn, have sent work here.

Within recent years, a considerable number of art educators from foreign countries have been brought to this country by the State Department to study American ideas and practices. Unesco (the United Nations Educational, Scientific, and Cultural Organization) has sponsored several significant ventures. In 1951, a Seminar on "The Teaching of Visual Arts in General Education" was held in Bristol, England, and was attended by participants from twenty countries. A similar seminar on "The Teaching of Crafts in Education," set up primarily for the Asiatic countries, was held in Tokyo, Japan, in the summer of 1954. Unesco has also published a book, "Education and Art," with contributors drawn from countries throughout the world. This was a follow-up of the seminar in Bristol, England, and a companion publication is now to be an outgrowth of the Tokyo seminar.

Organizationally, too, there have been important developments. Last summer in Paris, the First General Assembly was held of the International Society for Education Through Art (INSEA). This organization, which is devoted to the furthering of progressive practices in art teaching, aims to bring together art educators throughout the world and unite them in their purpose and goals. A second Assembly of the Society is tentatively planned for 1956. The establishment of INSEA is a logical development of the deep interest which has developed in recent years in art education on an international level and the support of interested Americans in the Society is welcomed.* The older organization, the International Federation, is holding an International Art Congress this summer in Lund, Sweden.

This vigor in art education at an international level is matched by a corresponding activity within our country. Art education organizations at national, regional, and state levels have all been undergoing a period of considerable development. Periodicals dealing with art teaching have been transformed in their advocacy of progressive and enlightened practices. An impressive number of books of high quality on art education have been appearing. And most important of all, the number of people of all levels who are engaging in art activities is increasing. The biggest gain appears to be taking place on the adult level, where participation in courses dealing with the arts exceeds that of any other area. Art educators have reason to be pleased with their progress.

*Further information on the International Society for Education Through Art can be secured by writing to the author of this article.

It seems apparent that art education is entering into a period of significant growth. This may seem a strange assertion when viewed against the dominance of science in the present culture and the state of tension and anxiety in which the world lives. However, the development of interest in art is probably best explained against that background. During the last century, the world has witnessed an enormous growth in the techniques of science and in man's knowledge and mastery of his environment. One of the outgrowths of this has been a profound rise in the standard of living which is the marvel of the modern world. However, it is also clear that the faith which we put in science dare not be too great for it may destroy man as well as prolong his life for, with all its techniques and power, it cannot provide all of the answers or the values which are needed. Rather, man must turn to the area of the humanities for these values for, being based on and concerned with human experiences, it is they which give order and meaning

to life. In the objective world of science the subjective values of the arts are sorely needed. In the impersonal relationships with which science deals, it is the warm human qualities of the arts that become immediately necessary.

In a related way, the present period of tension and anxiety has tended to stimulate an interest in art. With people becoming increasingly aware of the gigantic forces and conflicts in the world which affect the lives and destinies of everyone, there is a general need for activities which deal with human and personal concerns, in which the participation is the immediate and controlling agent, and which relieve tensions and promote stability. At the very least, art offers some outlet for the anxieties and tensions of modern life. On a higher level, it provides a powerful and constructive force for reforming vision and ideals.

It is no overstatement to say that the values of art are more needed now than at any other period in the history of man. Artists have always been sensitive to the needs

"Friends," by fourteen-year-old Florence Mayfield of Grand Rapids, Michigan, is not only a forceful painting with carefully contrived and contrasting shapes but an expression of an interest in boy-girl relationships which is a universal concern.

E. H. BLACKMAN

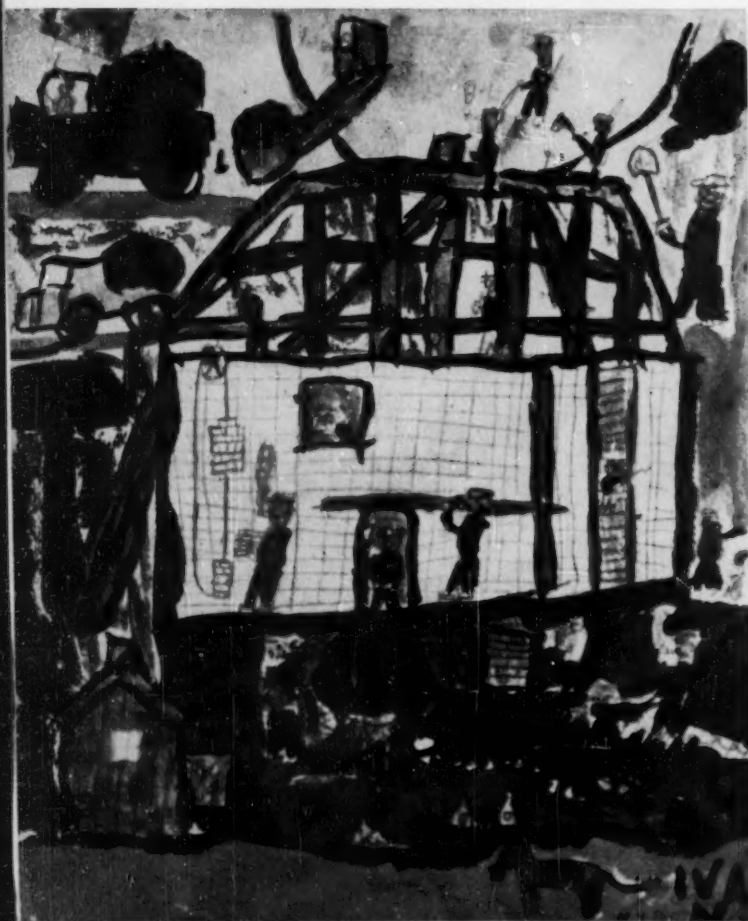




A Mexican boy, Miguel, painted this water color entitled "The Shepherd." The relation of the sheep to the shepherd surrounded by the great outdoors, as symbolized by the tree and the mountains, is especially striking; truly universal.

Lower left, in painting this water color of a house being constructed, ten-year-old Ivan of Denmark has managed, as do children everywhere faced with the same problem, to tell a great deal through a free and unconventional use of space.

Lower right, this forceful yet reverent linoleum cut of the Madonna and Child was done by a young Zulu in Natal, South Africa. It is no overstatement to say that the values of art are more needed now than at any other period in history.



and shortcomings of their times and have set themselves the task of reordering their world in better, and always human, terms. At the present time, art educators are showing this same sensitivity and are using their field as a means of supplying values and goals which are sorely needed.

No person of honesty or intelligence can ignore the fact that today all people throughout the world are linked by many bonds. The fact that many of them are irksome or dreadful does not lessen the reality. Men of good will, therefore, have undertaken to strengthen the bonds that are conducive to understanding and good will. Here, definitely, art has a major role. The increase of interest on an international scale in art education represents a joining of forces by art educators of similar mind throughout the world. They recognize that the still difficult task of promoting and extending the needed values of art education can be achieved only through mutual support and through vigorous cooperation. Although the basic aims of progressive art educators through the world are remarkably similar, they all realize that each can gain in vision and potential by knowing more of what co-workers are doing in other countries, that they become better people and teachers through an exchange of views.

Perhaps most basic of all, art educators realize that the field in which they work is a positive force for good will and understanding. Art education is a creative area, or must be if it is to have any vitality. Dealing with human experience and with human aspirations, being concerned with the integrity and dignity of man, it predisposes the creator to peaceable activities. Many of the values and integrity



which we promote in art education—freedom of statement, respect for individuality, concern for human aspirations and problems—are basic to the values of democratic society and of free men generally. Through art education we help sustain the principal values necessary to survival in freedom.

Dr. Edwin Ziegfeld is president of the International Society for Education Through Art, and was the first president of the National Art Education Association. He is head of the department of fine and industrial arts at Teachers College, Columbia University, and one of the authors of "Art Today."

A Netherlands art teacher gives us his thoughts and misgivings about today's art education. He argues that every element of show should be eliminated and our concern should be with the growth of the child.

ART/OR BUST

AP BOERMA

Art, and especially juvenile art, is very much in the news nowadays. The art production of our children has somehow escaped from its school surroundings, and has assumed a very popular function in public life. It seems, in fact, in many ways, to be quite good publicity to use children's art for all sorts of commercial and social enterprises. A rather considerable number of big stores and organizations spend sizable sums of good hard cash on giant competitions, without trying too hard to camouflage the obvious publicity character of this kind of stunt. Charitable institutions of worldwide renown organize art shows as part of their unending drive for money. Important museums put up widely publicized exhibitions of juvenile art works and in doing so, are apt to arrange their matter according to adult aesthetical values, rather than along educational lines, which might be of scientific merit. Officials, diplomats, statesmen, and politicians of the loftiest rank, offer big prizes and gorgeous gold medals, as soon as children's paintings are considered to be stimulating to international understanding. Terms, chosen to refer to our kiddies' work, reach fantastic orbits and assume a striking similarity to the language of that tongue-twistingly named horse people met by Gulliver on his astounding travels. Products of huge or weird shapes, of the most flashing colors, of unnerving textures, draw crowds, and the more they seem to look like the most unfortunate experiments of fashionable French painters, the better. In a distressingly high number of cases, the starting points and the aims of art teaching are almost completely forgotten; the children are endangered to be victimized in favor of a



"Vulture on Its Nest" by Philo van der Laken, 14, in ink and poster colors, Ap Boerma, teacher. Below, "Animals in an Empty World," by Betty Czerniawsky, in Chinese ink, washed, pen and brush; teacher-training student of Wim Schenk.





"Grotto Treasures," Jan Dirk Blaauw, 13. Ap Boerma, teacher.

sensational production-line. Art teaching now seems ever closer related to the show-business.

Sure! We all of us accept more or less the same ideas, when we try to motivate modern methods. Formulation may differ in detail, but every one of us probably wants, through the teaching of art, to contribute to the process of growth

"Flowers," Nieke Van Lawick, 18. Wim Schenk, teacher.



resulting in individuality and socially fully grown-up adults, capable of accepting their various tasks in—and contributing to the best of their ability to a better community, to a saner and stabler world. And sure! After a period of flaming reaction against conventionally academic methods, of swooning before every single dawdle and doodle as long as the child happily messed along among paints and brushes, we have now come to a more realistic view. We see that art, as a school subject, is a great deal more than just an amusing pastime, and deserves just as much, if not even more, scientific study and attention, as to ways and means as every other subject; in fact that it may contribute in a more vital way and on a far higher level to the growth of a harmonious personality than do most other activities. And we realize that it is the very nature of personal creativity that gives to art its incomparable importance.

But it is not very hard to agree on theoretical issues. Let's be honest. Let's look critically at the results of our present-day art teaching. Both at the works produced as such and, even more critically, at the young people, during whose years of schooling our teaching was supposed to add to the general effect of education. Are we satisfied?

In the Unesco publication, "Education and Art" (Paris 1953, a symposium edited by Dr. Edwin Ziegfeld), art-inspector Mr. A. Barclay-Russell of London, describes no fewer than fourteen different types of expression found in adolescent art works. This number might very well be on the conservative side. Now look at what nearly all publications on juvenile art, from all over the world, show us by way of illustration! Right! Just the two or three different types at most, that show up well and look dynamic enough to

satisfy an adult taste for new and unexpected forms, shapes, colors, which probably is part of an international hunger for sensation, providing a very rich soil for the modern-art racketeers to spread their efficient roots in. But all this amounts to us wandering around in a vicious circle.

If we really take art seriously and attach to art education the principal value we talk and write so much about, we simply have to break through that circle. We will have to consider the child, the whole child, and nothing but the child. We will have to abolish every single element of show in our teaching, in our theorizing. We will have to realize that "art," meaning the wide range of juvenile creative expression, and "art," meaning the creative products of adult artists, are quite different things. We will have to return our interest to what happens inside the art rooms, and to be sure that every single individual finds the best possible opportunity for his personal creative expression, accepting all and every type of work that shows up. We will have to consider and study every single bit of work in its relation to the incidental phase of the process of growth of any given child, and to relate that phase to the complete process as a whole.

Having started the fight against an academic adult approach to art, we still have to face the same opponent, now under some other fancy name. Art is not something we can, from our adult conception of things, cut down into digestible helpings as food for our youngsters. We have to educate



Insect in ink and water-color wash by Wil van Leeuwarden, 19, a teacher-training student of Wim Schenk at the Hague.

our boys and girls as best we can to reach the level of art; the only way, in order to do so, is to accept every child at his own value and level, and to try and work up from there. We may have to exercise a fair amount of critical common sense to establish our teaching practice on that basis. (We: meaning us, art teachers in the Netherlands just as much as us, art teachers all over the world.) Shall we?

Ap Boerma is an art teacher in the Hague. He may be addressed at Kanaalweg 64, Scheveningen, Netherlands.

"Darkwood," in crayon, Louis Bolt, 15. Ap Boerma, teacher.





"Dancing Children" by Walpurga Schwartz, 16, Realgymnasium for Girls, Vienna. Below, "Garden Party," Hannelore Pichler, 12, present student of Professor Elizabeth Zuba.



Cizek influence in Vienna today

MARIA K. GERSTMAN

Ever since Professor Franz Cizek, of Vienna, Austria, surprised his own country and others with his new ideas on art education, a revolution has taken place in this field. Adults now realize that children live in a world of their own; that they have problems as adults have theirs—just as arresting, as compelling—but different. Art teachers in this country understand that the imposing of adult standards and any activity that suggests copying are definitely out of date. Children in our schools are encouraged to use their own medium of expression and to work on activities of their own choosing. The results appear good in the lower elementary

grades. In the upper grades, however, and in high school, creativity seems to end. Pictorial symbols, formerly true self-expression, are outgrown and become increasingly inadequate. When that happens, the child's self-confidence wavers and he looks for support by copying adults. Thus, unless recovered by sincere self-effort, originality is lost.

To find a way to keep alive and up to date children's ability of self-expression is the effort of some of Professor Cizek's pupils who themselves are now art teachers in Vienna. One of these teachers is Professor Elizabeth Zuba who teaches at the Realgymnasium for Girls, in the thirteenth district of Vienna. A person of youthful spirit, she has understanding for the ever-present curiosity of children and for their interest in the various aspects of life. Professor Zuba's classroom had a workshop-like atmosphere, and buzzes with activity. Yet, there is little speaking to be heard. Every one of her charges is completely absorbed in his "work." There are no free handouts of information either. Because, like progressive art teachers of this country, Professor Zuba believes that knowledge just attained and not as yet assimilated, hinders the flow of creative thinking—like a meal, previously consumed, will hamper physical activity immediately following the meal. But, unlike many progressive art teachers of this country, Professor Zuba thinks that information must constantly be acquired by the children themselves, if their pictorial symbols (their creative language) are to be kept alive and up to date. Like a meal already digested will produce physical energy, so the flash of recognition is born of digested information.

To have the amount and quality of information fit the individual child, Professor Zuba inspires her pupils to make full use of their senses. She asks the children many questions and listens to many answers. To stimulate the children to observe more carefully she confines the field of their explorations to certain areas at a time. The choice of subject matters follows the children's general trend of interest. The sequence of activities is carefully planned so as to enable the children to build on known ground.

By constantly enlarging the scope of their explorations and by unconsciously readjusting their pictorial symbols to conform to the current degree of their perception, children continue to express themselves freely and competently. They can be self-reliant and do not feel inclined to copy because they know what they want to say and have their own way of saying it. They know what their city is like because they not only have seen it many times, but also have looked for what they could see. They know what their parks are like because they not only have been in them often, but have often watched what there was to notice. They have absorbed life around them with genuine interest and according to their own individual fashion. They have seen all the many details which make up their own world—and they have put them down on paper so that you may see them, too.

Maria K. Gerstman, a resident of Marion, Iowa, is a former teacher in Vienna high schools and friend of Professor Zuba.



Hand puppets drawn from memory by Helga Ripfel, 14. Below, "Field Flowers," painted without previous drawing by Barbara Fieber, 10. Both are students of Professor Zuba.





Kathleen Hoddinott says: "I drew this picture for you. It is a bombed-out building with a tree growing in the middle of it. There are lots of bombed buildings in Germany. The fathers and mothers ride bicycles here. Daddy says it is because they don't have as many automobiles as in America."

Germany as seen by second grade

ANITA MITCHELL TASSINARI

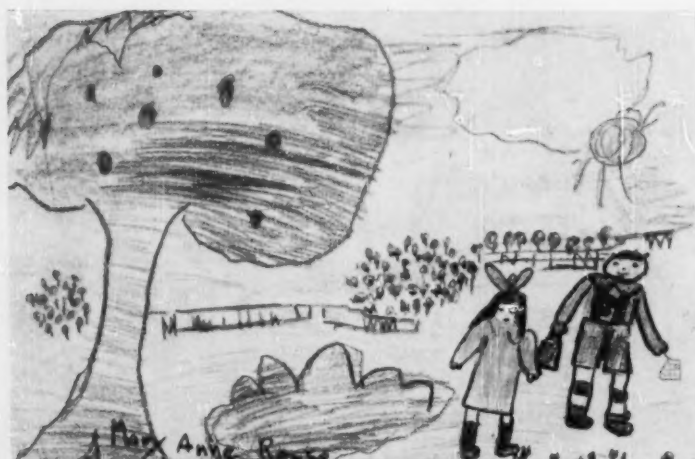
Children of American personnel in Frankfurt send to their friends at home drawings and observations of their life in Germany. The thirty-two children in second grade came from twenty-six American states.

Toward the close of my teaching year in Frankfurt, Germany, my second grade class decided to draw pictures for me to show children back in the States. These pictures, we decided, should show their friends some of the things in Germany which were different from home. What were these things? What made Germany seem different to them? What would interest children back in the United States? My lively little group of seventeen girls and fifteen boys were soon bursting with ideas. The bombed buildings all through Frankfurt and near their homes made a big impression on them. The fact that trees were growing right up through some of the gutted buildings should also be drawn. There were storks that had built nests on the tops of tall, old chimneys out on the country roads. Chimneys were an interesting subject

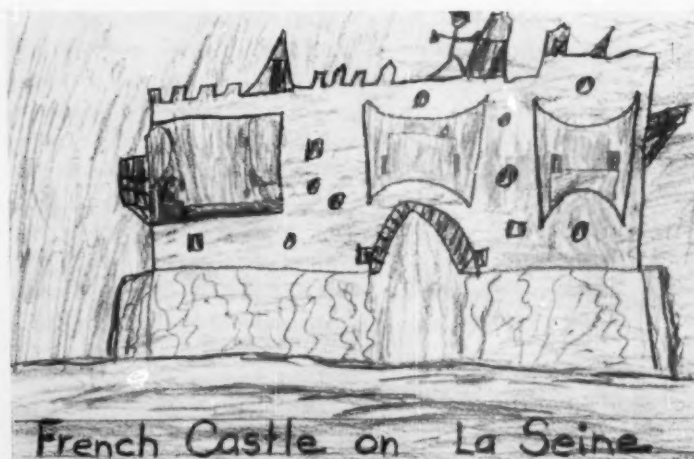
throughout Germany as there were so many of them on the tops of all the tall buildings. Men called "chimney sweeps" were often seen in their picturesque garb of tall black "stove-pipe" hats and long black coats carrying their ladders. Some even rode on bicycles and carried their ladders. The farmers making hay and picking cherries also went about their business carrying small ladders.

The thirty-two children in my second grade class were from twenty-six different states so their memories of home were quite different. One little girl, Joan James, from my state of Florida was greatly impressed by the blocks of city apartments. Each apartment had its gay window box with red geraniums. She drew this with the greatest detail, even putting on the chimneys in angular perspective, a type

Mary Anne Rouse says: "This is a picture of a German boy and girl I saw going to school. The boy has his lederhosen on. They are short leather breeches with fancy suspenders. He is carrying a brief case with books and a slate and a knitted cloth to wash the slate. See the flower gardens."



Frank Kato says: "This is a castle I saw in France. It is on the Seine River. It is very old. The queen is sitting in one of the windows. She can pull the cords and close the red velvet curtains. The king is in his big bed. He can look out of his picture window. His guard is on top."





Chrissie Dolun says: "The houses in Germany look different from our houses at home in America. They have high roofs and lots of chimneys. Sometimes storks build nests in the tops of chimneys and that means good luck. I drew some of their houses for you and a stork's nest so you could see."



Johanna Lee James says: "I live in an apartment house in Frankfurt, Germany. We have a balcony in front where we can walk out and look up the street. See the flower boxes with red geraniums in every window and high iron fences all along the front. There is a bombed-out house next to ours."

of realistic art few children of her age notice or care about. Mary Ann Rouse was interested in the German children and the way they dressed as warm weather returned. Some of the boys and men wore very short leather trousers called "lederhosen" with ornamental suspenders. Almost every boy and man carried a brief case. Those of the children were for school books, slates and lunch. There were lots and lots of motorcycles and bicycles in Germany and not as many automobiles. The autos were small and some of them were three wheel affairs for town delivery.

One little boy who lived in France for awhile drew the accompanying picture of a French castle. Another child illustrated the place where we held our school picnic and weiner roast in May. A chimney sweep came along while

we were out there in the country and put up his ladders to clean out the very tall chimney on the top of the country estate. All this can be seen in the picture as Jonathan illustrated it. Last, but not least, is the picture of the Post Exchange in Frankfurt by Francis. The P.X. is one of the most "important spots" in Frankfurt for American families as they can buy things from "back home" and they feel it is their one real contact with home. The seven accompanying pictures were thoughtfully planned so that friends in the United States could see some of the things which interested these American children in Germany who were there as the families of the United States Armed Forces personnel.

Anita Mitchell Tassinari now lives at Gainesville, Florida.

Jonathan says: "This is where we went on a picnic the last week of school. We cut sticks and roasted weiners. We had lots of things to eat and Coca-Colas, too. A chimney sweep came while we were there. That was good luck. We rolled down the green, grassy hill, and we had lots of good fun."

Francis says: "The P.X. is a good place. You can buy ice cream and everything there; storybooks and magazines from the States. It has a post office and a grocery store and a garage, too. Daddy and mama call it 'Little America.' They go to the Casino to play Bingo and meet other people."





Janet and Julia, ages 10 and 11, carve sitting figures from their pieces of pumice. Below, a sitting figure made in pumice.

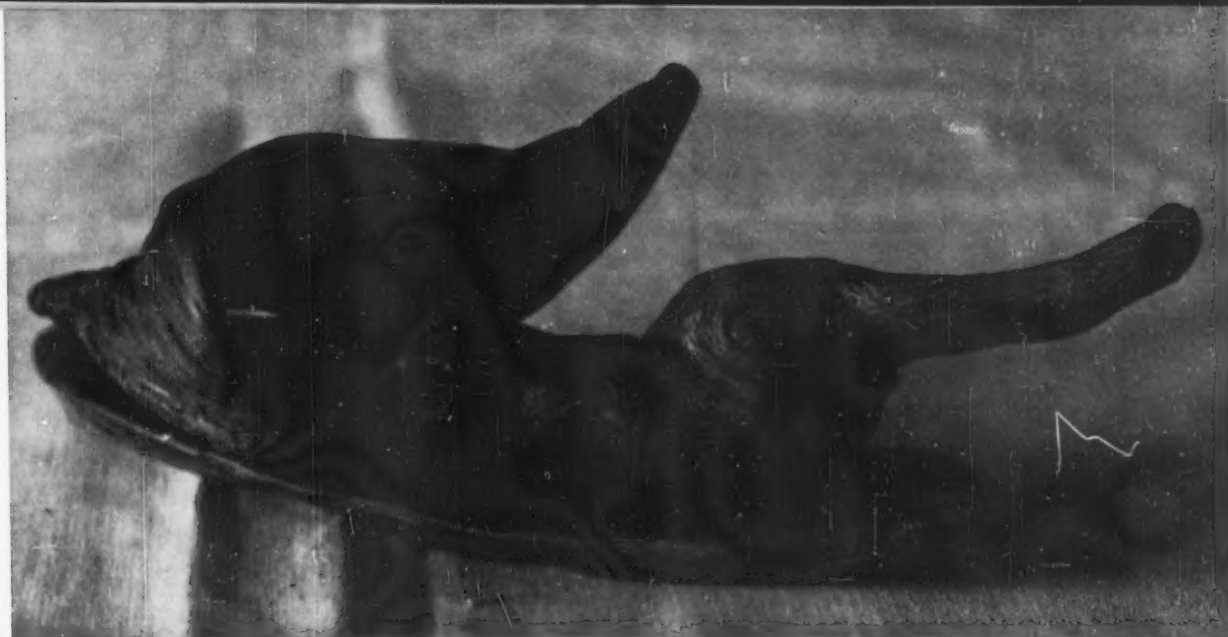
Creative crafts in New Zealand



New Zealand schools are stressing the use of native materials in their art program. Pumice comes from volcanoes, and makes an excellent carving material. Beaches, mountains provide weathered driftwood.

DOREEN BLUMHARDT

Here in New Zealand we have been developing the use of local materials for creative craftwork in our schools. This country is blessed with volcanic mountains, rivers and beaches, all of which contribute some of our most valuable materials for this activity. Besides using clay for modeling, and wool for weaving, we have recently begun to use pumice which comes from our volcanoes. This pumice makes an excellent carving material. Rivers carry it out to sea and the pumice can be found washed up on the beaches, or on the river banks, in pieces of varying sizes. Quite a number



Using three pieces of the abundant driftwood, Anne, age 11, has made a model which she says is an otter going into his cave.

of schools are situated either near a river or near beaches, where they can collect the pumice, and the collecting itself proves a valuable experience.

A pocketknife is the only tool necessary and it is easy enough for children of any age to cut the pumice. If it is kept wet during the cutting process it is less likely to chip or break. I encourage the children to look at the pieces and see what the natural shape suggests to them before they start to carve it, as the less carving that is done the better the result, otherwise a great deal is cut away and a large piece wasted. What a thrill for the rest of the class when

Terry found he could make a hole right through his piece of pumice without causing it to break! Frequently children add pieces of stick or dowel or driftwood, or cardboard, or even wool for the hair of a figure, which can easily be glued to the pumice. Thick poster paint is often used where children prefer to color their models. This is less successful when the pumice is very coarse and porous, and makes a point to watch for when out collecting, but the children quickly learn to discriminate.

Along the beaches and rivers and in the mountains we also find large quantities of well-weathered driftwood, a

Andrew and Peter, both 12, have a serious discussion about the pumice which Andrew is to carve. Pumice is from volcanoes.





"Dog Baying to the Moon," by Mary, 12. Made of driftwood.

material which proves most stimulating to engage the imagination of young folk. Finding interesting shapes when gathering it becomes a fascinating process, and many hours are spent on the beaches selecting from the large piles that are washed up, those pieces which have an interesting quality, texture, or grain in the wood. When I first tried this with children ranging in age from ten years to twelve years, I was surprised how rapidly they found shapes that could be stuck together to make a dog, a bird, or a racing car.

The technique is quite simple. We have developed the idea of polishing the pieces and sticking them together with glue and fine nails. Usually the most satisfactory result is achieved by attaching the model to a flat base piece, and when collecting we make sure that some pieces suitable for this purpose are in the bag. Colorless floor polish wax rubbed or brushed hard onto the surface of the wood after some initial sandpapering often brings up a delightful glossy polish and shows the grains and variety of colors in different pieces of wood used in the models. The fine nails or brads, used normally for holding pictures in a frame serve excellently as dowels. With the pliers it is easy to snip off the head of a brad to make it double-pointed. It can then with the pliers be pushed into the two pieces of wood to be joined. We find that some casein glue used on the touching surfaces helps the wood to stick together.

Doreen Blumhardt, senior art lecturer, Teachers' Training College, Wellington, New Zealand, is a prominent educator.

Ethiopia needs arts and crafts

Irmgard S. Christmas, acting head of the art department at Empress Menan Girls School, Addis Ababa, Ethiopia, gives us an encouraging report on the arts and crafts in Ethiopia. Because the entire educational system had to be built from the ground up at the close of the occupation in 1941, the first emphasis of the government schools was naturally on language, mathematics, and science. There are now more than 70,000 students in over 425 schools and colleges, and 300 students are studying abroad under foreign study scholarships. While the modernization of Ethiopia is gaining momentum from year to year, machine industry has not supplanted the place that handwork has had in the life of the community, and clothing materials are still woven by hand. Weaving, jewelry making, dressmaking, knitting, carpentry, cabinetmaking, and other crafts are now being promoted in special courses and schools. Boys, who graduate at 17, take positions as skilled workers in local industries or set up their own shops while girls carry on home industries. Many of the teachers are from other countries, including the United States. Their pioneering efforts are appreciated and budgets for art supplies are being increased each year. Education, including art, has the full support of government officials.

Haile Selassie and Irmgard Christmas at school art exhibit.





Painting by Kuang Do, 19, Chin Hills, Burma. This was made during a class project describing life along the Irrawaddy River.

FRANK WACHOWIAK

Burma had the services of an American art educator for one year, in the Fulbright program. Here is an account of his experiences and observations in the land of golden pagodas and children much like ours.

IT HAPPENED IN BURMA

Hrang Tiam, Hpaula Gam, Saw Chit Tin, Maung Nyo Twe, Kuang Do: these were the names of the students in my high school demonstration art class in far-off Rangoon, Burma. I had traveled to the land of the golden pagodas on a Fulbright lectureship in 1953-1954 and for nine months I was on the staff of the State Training College for Teachers,

Kanbe, Rangoon. During the school week I conducted demonstration classes in elementary art for the future teachers of Burma. I had brought with me a trunkload of art supplies generously supplied by several art supply companies in the United States. On Saturday mornings at the request of the head of public instruction for Burma I initiated



"My Family at Home," by Maung Nyo Htwe, 15, of Naga tribe. Made during author's class at State High School.



"Along the Irrawaddy," by Maung Myaing Aye, 18, Karen state. Below, "In My Village," by Thank Cong, Burma.



a demonstration class for teachers in service in Rangoon. This class I conducted at the State High School for Boys where the principal kindly gave me permission to enlist as many students as I wished for my workshop. With the help of the regular high school art instructor I chose youngsters from different sections of Burma, especially from areas where there had been no instruction in art.

These boys had come from the hill tribes and were being given free education and quarters by the Union of Burma. Among them were youngsters from the land of the "naked Nagas," from the faraway Chin Hills, from the Tenasserim rice fields, and from the rugged and mountainous Arakan Coast. Because the war had created a gap in their education, these young Burmans at the junior high school level ranged in age from nine to nineteen. Like youngsters anywhere, they were active, fun-loving, interested in sports, and the planes that winged over the great Shwedagon Pagoda on their way to Thailand or India. Although only one or two of them spoke haltingly in English, and I knew only a dozen words of Burmese, we discovered we could manage most effectively by letting the language of art speak for us. I learned from their paintings and drawings about the life in their native villages; the festivals and Pwes (all night entertainments); the colorful activity that goes on along the Irrawaddy river; the richness and pageantry of the irreligious holidays.

Even when the demonstration lessons had ceased, I still reserved Saturday mornings for the boys who were teaching me more about Burma than I could ever hope to teach them about art. One morning we visited the fabulous Dagon Pagoda where the class made quick crayon sketches of the various shrines. Later they developed these drawings into a huge mural in colored chalk which transformed the classroom like a bonfire lights up the night. These bright-eyed boys took to painting like ducks to water. They had remarkable memories and a naive confidence in expressing observations that was a joy to witness. They had never used opaque paint before and were completely entranced with the possibilities of color and pattern in their work.

After my experiences in teaching creative expression to youngsters in Burma, it is my real conviction that the flowering artistic activity in that country lies in the hands and hearts of its children. Under the guidance of wise teachers who must allow the child to express his own ideas in a permissive atmosphere, the spirit and feeling for incident, color, pattern and design that is Burma's cultural heritage will bloom once more in the land of the gentle people and golden temples.

Frank Wachowiak is head of the art education area at State University of Iowa, Iowa City. During the 1953-54 year he held a Fulbright lectureship and served on the staff of the State Training College for Teachers, Kanbe, Rangoon. He has organized an exhibition of the work of Burmese children to be circulated beginning June 1. Persons interested in this exhibit of fifty pieces may have it by paying express charges to the next location. Reservations should be made promptly.



Another excellent painting of a scene along Burma's Irrawaddy River by Zan Seng, 18, of Kachin. Below, "Rangoon Business District," where east meets west, by Hrang Tiam, 18, of the Chin Hills tribe. All paintings by students of Frank Wachowiak. During the 1953-54 year, Frank Wachowiak transferred his art education activities from State University of Iowa to Burma.





Upper left, "Village Pive," by Hpaula Gam, 16, Kachin tribe. A pive is vaudeville entertainment with singing, dancing, and dramatic skits, and may last through the night.

Upper right, Labya Gam, 14, of the Kachin tribe shows the wearing of native Burmese costumes at the village festival.



Left, another family and home painting by Labya Gam, 14.

Below, the demonstration class for in-service teachers in Rangoon. These boys from Rangoon's State High School came from four Burma tribes, Karen, Chin, Kachin, and Naga. The teacher was Frank Wachowiak, State University of Iowa.



JOHN P. GRIFFIN

An industrial arts teacher recently serving as an exchange teacher in England gives us his impression of the art program in a neighboring English grammar school which stresses proficiency in one art medium.

Art in an English grammar school

Visitors to school art classes are often greeted, as they look at the displayed pieces, with the half-apologetic and half-defensive cliché by the art teacher that of course only the more gifted could develop real technique in the limited time which the curriculum allowed on this, that or the other particular phase of work which was in progress at that time. Once in a while the remark is the precursor of a faraway look which any knowing teacher would immediately rec-

ognize as the yearning to put full time in on one medium and really bring the whole class up to a high degree of ability. For most teachers it is a speculative dream but for K. Leatham, Esquire, Art Master at the St. Marylebone Grammar School of London, England this is reality. There are many pros and cons as to the benefits derived from a variety of experiences in the art room, pencil sketching, crayon, and pastel drawing, and charcoal roughs, but all concede that composi-

Imaginative airport of the future by a student of St. Marylebone Grammar School, London. Work is confined to one medium.



tion, balance, line, form, and masses, light and shade can be taught in any one of these areas.

The grammar school in England is roughly equivalent to our junior-senior high school. It admits the students at eleven plus and completes the required course in five years. For the most part emphasis is on the academic subjects leading to further study at a university. A sixth form which may extend to two years is definitely on the level of an American college freshman year, and the student is then able to obtain his degree in three years of university work. Arts and handicrafts—(wood and metal work), although subjects for which external examinations are set, hold minor status in the school's setup. St. Marylebone Grammar School has an enrollment of about 600 boys, none of whom, by the very nature of the examination which resulted in their having places in a grammar school, have an I.Q. of below 120. During the first three years art is scheduled for two periods a week. During the fourth and fifth years less than half the boys continue the work but the time is extended to three periods. Approximately seven hundred and fifty clock hours would be accumulated by the boys who take the full course.

Working with classes of thirty or more boys in the lower forms the work progresses through designs in solid colors to motif development, designs for table mats, tiles, fans, lamp shades, and wallpaper. Imagination is stimulated by free

expression in abstract designs, marine-life studies, astral and lunascapes, and fantasies inspired by masterpieces of music, a field in which the school has a very fine reputation. During the camping program, in which every student takes part at the school's "place-in-the-country," nature study provides endless study for more water colors. The uncommon factor about this whole program is that among the four thousand or more drawings of current work on file in the classroom there exists a uniformly high standard of technique. Just as in the written English classes where all the students can and do write with coherence, using an adequate vocabulary to say exactly what they mean without redundancy there are always those with a flair who show unique style and may go beyond, so, too, in this area each and every youngster gets a complete command of work that is most creditable and in a land where water color is part of the continuing heritage fresh blood is constantly being infused from this unique class in grammar school art.

John P. Griffin is an industrial arts instructor at Nichols Junior High School, Mount Vernon, New York. Last year he was an exchange teacher in England, where he taught at the Archbishop Tenison Grammar School and had an opportunity to visit many schools and institutions. He was very much impressed with the unique art emphasis at St. Marylebone Grammar School in London. What do you think of this idea?

Craters of a planet by a student of St. Marylebone Grammar School, London. Emphasis is on technique in only one medium.





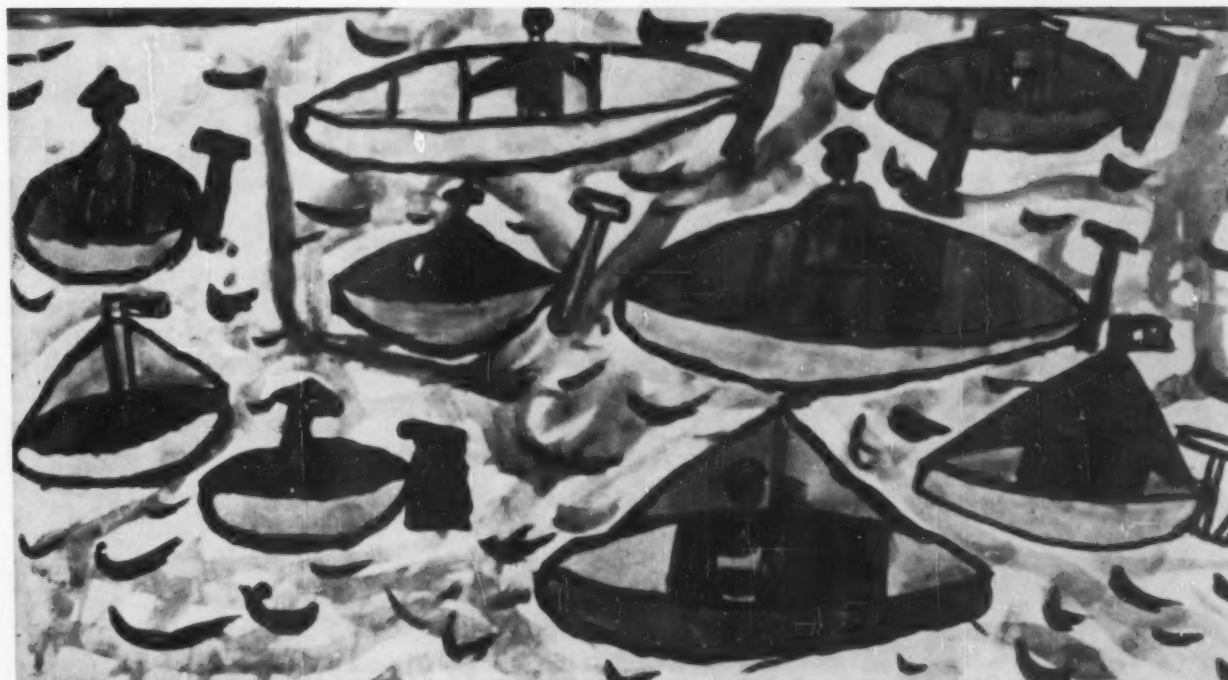
"Young Rooster" by Domenico Fiori, 9, of Severino School. Below, "Boats" by Giovanni Bertozzi, 8, is real boy poetry.

An Italian teacher describes his children and their art work in a rural one-room school facing the blue Adriatic. Here is an account of a teacher who loves his children and finds art a basis for happy harmony.

FEDERICO MORONI

The Severino School is a rural one-room school among the fields at Bomaccino, near Santarcangelo di Romagna, where on the one side there is the blue Adriatic and on the other the bluish hills of Romagna. The classroom which once was a granary, now looks like a typical farmer's kitchen. It is comfortable for my pupils because they live inside of it like they live at home. For me as an educator, that is important because I want them to keep their own true personalities as farmer children. My pupils live out of doors during the warm season, walking around the fields barefooted. In the winter they spend their time in the stables which are warmed by the moist breath of the oxen. They have an intimate knowledge of the fields and their sur-

ART IN A RURAL ITALIAN SCHOOL





roundings as they live together with the trees, the animals, the plants and the birds in a mute physical relationship where a tree or a domestic animal is as important as they are.

The first day that they enter in the classroom they are restrained in communicating with me, and they feel ill at ease with everything that they find in the school, from the black smock, that they are required to wear, to the school-book. At home too they live in a restrained way with their families. It has been necessary for me to discover a new activity which was interesting in itself and which would provide a feeling of confidence in me and thus a freedom to express themselves.

When I say to them "fig tree" certainly I do not obtain from them a mentally visualized image of the tree but rather a remembering of the physical feeling of their hands when in contact with the trunk, or the flexible branches which bent under their weight when they climbed up to the top of the tree. So the word "ox" recalls to them the noise of the rumination, the powerful blow of the breath, the foam around the nostrils, the smell of the fur, the weight of the animal, the strength of the neck, the danger of the horns and the tail, the deep imprint of the hoofs on the earth soft with rain. Surely the affection that they have for their mother is because of the close relationship with her breast when she keeps them in her arms and the affection for the father because of the smell of his cigar and the feel of his kiss, so rough from the beard.

My pupils feel all these things but they cannot analyze them mentally. To stimulate them verbally is useless as the means is too abstract for them. So I have looked for a way to reach their instinctive subconscious where there is a world full of rich and real sensations, often difficult to reveal. I have tried to find a way by which the boys and girls could be led to exhibit to me, in some manner, their hidden mystery and their poetry.

Seven years ago Severino Guidi, who was then a pupil in the first grade, revealed to me the path to take. In his leisure time he made drawings in pen and ink which showed his exceptionally sensitive relationship with his environment and his intimate knowledge of the things that he drew. While picking grapes in the fall he was daily in close contact with the leaves and the fruit of the grape tree. He expressed these experiences in a detailed and tactile way which were both amazing and delightful. Severino, bare-footed, dirty and happy, working next to his singing parents, was pulling grapes from the morning until the evening. He looked forward to getting up in the early morning to go to work among the grapes. His life was enriched in front of another familiar form of life, the abundant grape tree. His drawings, inspired by that meeting, revealed his deep feelings about these experiences. He did not need to speak as his drawings spoke for him.

"Geraniums" at top by Maria Anelli, 11. Below, "Vase and Flowers" by Bruna Berardi, 10. Both from author's school.

It was then that I realized that the graphic expression, the "play" of the drawing and painting, was the means that I had been looking for in order to understand clearly the instinctive sensory world of my pupils. I say "play of drawing" in meaning that psychological condition in which the human being acts in a deep subconscious emotion. This was the means which led man to the discovery of his forms of civilization, to his religion, to his conquests in every field of human activity.

All of my pupils were intrigued by Severino's drawings and they begged to be allowed to draw and paint and so it was that we all agreed to return to our classroom each afternoon to work. While we worked together I found that not many of my pupils were as gifted as Severino though some showed ability. I found too that I had another problem to solve. How to stimulate in the other pupils a kind of emotion and interest similar to that which had motivated Severino but which would be unique to each boy and girl? For I noticed that the pupils, when not particularly gifted, drew in a laconic and stereotyped way and because of the influence of the very limited and unrealistic program of art education in Italy they used in drawing the same labored manner that they employed in writing as they were required to act in both circumstances, mentally and verbally with cold reasoning. Too often art consisted of the requirement to copy a pattern drawn on the board by the teacher or merely some argument of their study.

I observed that, without intention, from time to time my pupils and I discovered some object from life which put all of us in a condition of aesthetic emotion. In these cases we spoke together about the object, observing the new structure, the characteristic details, the surface, et cetera.



"Farm Animals" by Fernanda, 10, of the Severino School.

When this happened there was an awakening of the creative instinct in my pupils. I was aware of this emotion because of the manner in which they looked at the object, how they spoke and how they listened. The cause of such intense interest was various and unforeseen. It might arise from



Enrico Raggi, 10, made the market stall scene.

Each child painted what he saw, knew, and felt.



watching the gestures of an animal, in the discovery of an unbelievable function in the secret life of an insect or in enjoying the running of the pigs across the fields. Or again it might be the continuous buzzing sound of the wind blowing through the cane leaves in the silent fields or even the happy discovery of the rapport between the radius and the circumference of a circle. Once this collective emotion was aroused the intense curiosity and interest of each child stimulated him to work freely and individually relying upon his own knowledge and his secret and powerful creative instinct. From these circumstances came the energetic line, the graphic functionality of the marks, the accent of color, the happy intuitive harmony of the work of the children of the School of Severino. With every part of our school life enriched by these vital means of communication, each day became a day of excitement and revelation.

Federico Moroni, elementary teacher in the one-room rural school at Bornaccino, is one of Italy's outstanding young artists, in spite of the fact that he has never received any formal training in art. After six years of his unusual work at Bornaccino he visited the United States as a Fulbright grantee in 1953-54, where he observed elementary education, particularly art education, at various teachers colleges. The colorful work of his children is included in the Unesco exhibition of children's art. He is now holding his third one-man show in London, where his own art is very popular.

Left, "The Greased Pole" by Enrico Raggi at eleven years. Below, smiles and art are the same in any language. Pupils of the Severino School with their teacher, Federico Moroni.



Summer scholarships for teachers

When we wrote in the February 1954 editorial to urge a closer professional partnership between those who make and sell art materials and the art educators, we referred to the advances made in the medical profession through close cooperation with the pharmaceutical industries. The recent announcement by the American Crayon Company that it would increase the number of textile printing and design scholarships, offered to art teachers on an experimental basis last summer, deserves a professional pat on the back. Four art teachers, selected from applicants in four sections

of the United States, will receive full tuition and partial living expenses for the six weeks summer session at the School for American Craftsmen, Rochester, New York. Here they will work in an art school atmosphere, rubbing elbows with the regular students and faculty members of one of America's finest schools, and under the instruction of Karl Laurell, who has twice won the first award of the American Institute of Decorators for fabric design. Scholarship winners will be allowed six credits, upon successful completion of the program, through the cooperation of the Rochester Institute of

Students of the School for American Craftsmen silk screening a textile. American Crayon Company provides four scholarships.





PHOTOS BY JAY Z. BRALER

Thomas Andrew, one of the 1954 scholarship winners, begins a tusche design at the open house during the workshop held last summer. Karl Laurell, instructor, explains the steps.

Marilyn Clark, another 1954 winner, and Karl Laurell show the beginning of an abstract textile design to be carried out in silk screen. Open house visitors are in background.

Walter Yost, winner of another scholarship provided by the American Crayon Company, shows visitors how textile paint is applied on a large frame at School for American Craftsmen.

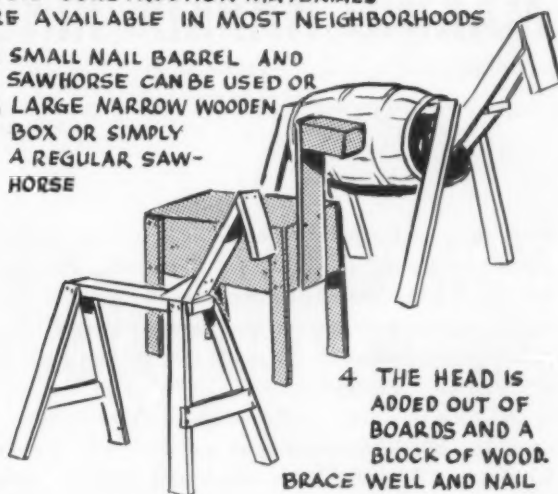
Technology, with which the School for American Craftsmen is affiliated. Various screen printing processes covered will include film, tusche, and photographic methods. Materials and equipment needed are furnished, with the exception of small personal items. The program will be divided between design, research and planning, and production techniques.

Last summer's art teacher scholarship winners were: Thomas Andrew, Plymouth, Pennsylvania, High School; Marilyn Clark, Youth Guidance Center, San Francisco, California; and Walter Yost, Atchinson, Kansas, High School. Details of the 1955 program were announced in the News Digest of the April issue, and winners will be announced shortly. Unlike many awards which are given primarily for achievement, and which may have little lasting value for the profession, the sponsors believe that this type of scholarship program will improve teaching and will indirectly benefit many other teachers and schools in the areas where participants teach. Although this type of program is new to art education, industry and agriculture have long benefitted from programs set up in numerous colleges under the sponsorship of various concerns interested in improving products and in other forms of experimentation with the use of products. During the 1954 workshop, participants were able to experiment with new materials before they were introduced.

This is, of course, only one of several ways in which commercial concerns may serve the art education profession. A number of these companies publish magazines and booklets, either of a general nature or devoted to specific techniques. Some maintain studios where art teachers may experiment with various materials and learn new ways of working. Others conduct short workshops in local communities, often for the benefit of classroom teachers who have had little if any training in art education. While we can argue that these short workshops may merely scratch the surface, they are better than none at all, particularly if they are based on sound art education philosophy, and if the instructors are trained art teachers. In a number of cases, either the sales representatives are qualified as art teachers or the company employs special consultants and demonstrators who are art education graduates. These people should have frequent opportunity to attend schools where they may keep abreast with developments in art education.

BASIC CONSTRUCTION MATERIALS
ARE AVAILABLE IN MOST NEIGHBORHOODS

A SMALL NAIL BARREL AND
SAWHORSE CAN BE USED OR
A LARGE NARROW WOODEN
BOX OR SIMPLY
A REGULAR SAW-
HORSE



4 THE HEAD IS
ADDED OUT OF
BOARDS AND A
BLOCK OF WOOD.
BRACE WELL AND NAIL

① MIX A SOLUTION OF
PAPER HANGERS' PASTE



SPOON FOR STIRRING

② WAD SOME
NEWS PAPER
OR PAPER
TOWELS



④ APPLY PASTE WITH A BRUSH



⑥ ADD A FINAL COAT OF
CHEEEECLOTH



③ TEAR SOME PAPER INTO
LONG NARROW STRIPS

⑤ HOLD WADS
OF PAPER
IN POSITION
WITH STRIPS
OF PAPER



FILL IN AND ROUND
OUT AREAS AS
NEEDED

PAINT WITH TEMPERA OR FINGERPAINT
ADD DESIGN WITH PAINT BRUSH OR
STENCIL AND STENCIL BRUSH
ADD A PROTECTIVE COAT OF
CLEAR LACQUER OR
SHELLAC

THE EYES, TAIL AND
MANE CAN BE FROM
A VARIETY OF
MATERIALS, I.E.
PLASTIC, ROPE,
LEATHER, COTTON
GLASS MARBLES



HERE'S HOW

Brief descriptions of successful art activities, emphasizing processes and techniques. Readers are invited to send short items for these pages.

USING PAPIER-MÂCHÉ FOR LARGE FIGURES

ARNE W. RANDALL

A large papier-mâché object requires some kind of support, and children at different ages will be able to improvise armatures for the figures in many ways. One method is to use a box with boards nailed to the sides for legs, an upright board for the neck, and a small block for the head. Sawhorse and nail barrel bodies are other possibilities. Some figures may be made over an underlying structure of large mailing tubes or cartons. Wadded newspapers will round out the rough corners and may be held in place with strips of paper. Some like to apply strips of paper that have been dipped in a solution of paper hanger's paste, while others place the strips directly on the surface which is first covered with paste. For a smooth surface, paper towels may be used for the final layer, or the surface may be sanded when dry. Any kind of paint may be used, although tempera or cal-cimine covered with shellac makes a very durable surface.

Arne W. Randall is chairman of the applied arts department, Texas Technological College, Lubbock, and advisory editor.

Boys of the Phoenix Indian School make papier-mâché figure.





Jessie Todd teaches at University of Chicago campus school.

MAKING NAPKIN RINGS

JESSIE TODD

Party favors in the form of napkin rings may be made from castoff cardboard rolls found in all houses. We cut our cardboard tubes into ringlets about seven-eighths inch wide. In the examples shown the background color of tempera paint was made dark on the inside and light on the outside or the reverse. The background color had to be thick enough to cover the dull-gray cardboard ring. After painting, the rings were placed on newspapers and placed on a radiator for drying. After the backgrounds had dried the children painted designs in contrasting colors. We used the best small brushes we could find and kept the tempera thick enough to cover the background well. This activity gave the children experience in dark and light pattern. An ambitious child could spend many happy hours at home making a ring for each of his guests at his birthday party, and those who brought him presents would have a gift to take home.



FILLING THE PAPER

ANNA DUNSER

When children become interested in drawing they often forget to consider the size and shape of the area in which they are working, and frequently work very small on a large sheet of paper. Here is an approach that is often used with older children, but which a third grade teacher found very effective with primary pupils. It was presented as a game that could be lots of fun. Children were to draw a boy or girl carrying something big. The boy or girl and what he is carrying were to be so big that there would be very little white paper left over. Children were to put in nothing more, no sky, ground, or background of any sort, and they were to see which one could most nearly fill up the whole page. The children were supplied with white drawing paper and crayons, and went to work. They all learned something about considering the size and shape of the paper. Older children in junior and senior high school become very ingenious in placing one or more figures in unusual positions and in securing good compositions. The same emphasis could be used with paints, or any other medium, and with different sizes and shapes of paper.

Anna Dunser supervises art in schools, Maplewood, Missouri.

This fifth article in a special series devoted to Clay in the Classroom tells us how to make a clay bowl by the flopper method. Suggestions include how to make the plaster form from your own design.

USING FLOPPER WAY TO MAKE CLAY BOWLS

GEORGE BARFORD

In making a clay bowl using the flopper method, a form is made in molding plaster and the rolled-out clay is draped over the plaster form and trimmed at the edges. When the clay has stiffened slightly, the plaster form is removed.

Making the Clay Form Before the plaster form can be made, the shape desired must be modeled in clay. Wedge a lump of clay slightly larger than will be needed, and throw it down on the reverse side of a piece of oilcloth. In considering the kind of shape to use, keep in mind that the flopper method is an excellent opportunity for the use of free forms. The best free-form shapes are often the simplest; those based on triangles, with the corners rounded and the sides bulging slightly, are easy to design and usually successful. Other shapes may be derived from the teardrop or the valentine heart, with the sharp points rounded off. Natural forms such

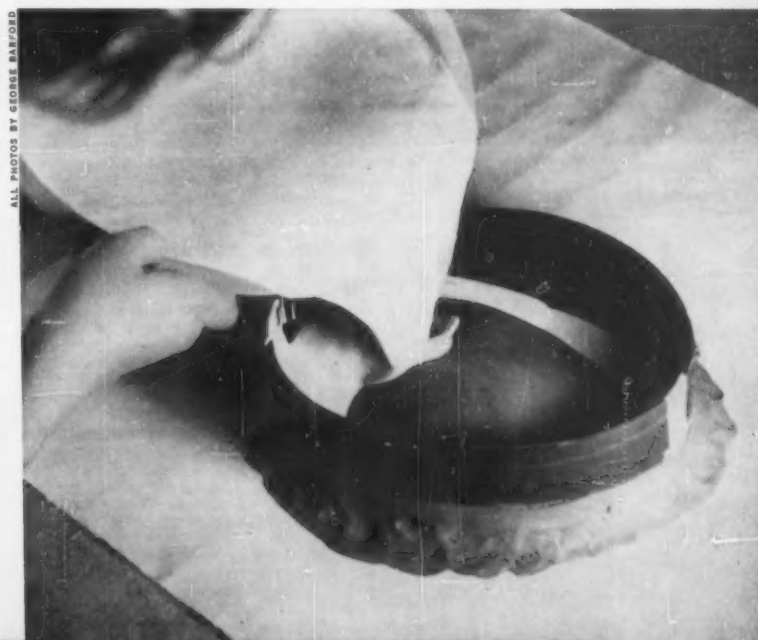
as pebbles, smooth rocks, seeds, nuts, leaves and flower petals are often suggestive of good free-form shapes that can be adapted to design use. The clay is shaped as though the final clay bowl were upside down. It should taper inward and upward, so that there are no overhanging bulges or protuberances. The shaping can be done with a wire loop modeling tool, a bit of saw blade, or a thin piece of spring steel with a toothed edge. When the rough shape is satisfactory, it should be smoothed as finely as possible with sponge and fingers, and it is then ready for casting.

Preparing for Casting When the clay form has stiffened slightly, lift it gently from the oilcloth, reverse the oilcloth so it is shiny side up, and place the clay form flat side down in the center of the oilcloth. Take a strip of linoleum, cardboard, or roofing paper wide enough and long enough to form a collar which will surround the clay form with a considerable overlap. The collar, or "cottle" should be about one inch higher than the clay form and should be taped together with masking tape where the edges overlap. Shape the collar around the clay form with at least one-half inch clearance between clay and collar. When shaped to fit, the collar should be made watertight by putting moist clay around the outside bottom edge, to seal the collar to the oilcloth. The clay form is now ready for casting.

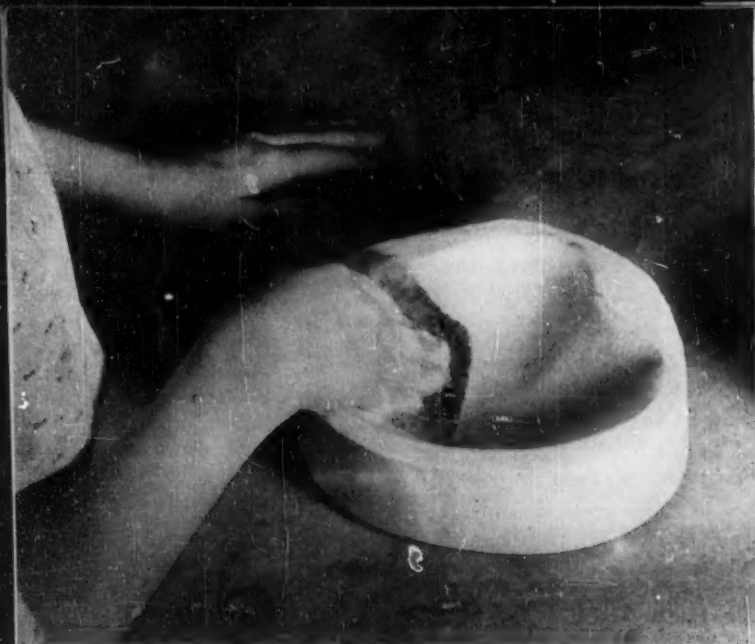
Casting the Negative Mold Mix molding plaster in a dishpan or basin to the proportion of one quart of water to two and three-fourths pounds of plaster. Pour the water into the pan first, then shake into it the required amount of plaster. Allow to set five minutes, then stir the plaster, mix well and allow to set some more until the plaster thickens and is ready to pour. A collar about nine inches in diameter and three inches high will need about two quarts of water and five and

Shaping the upside-down clay form, using a toothed scraper.

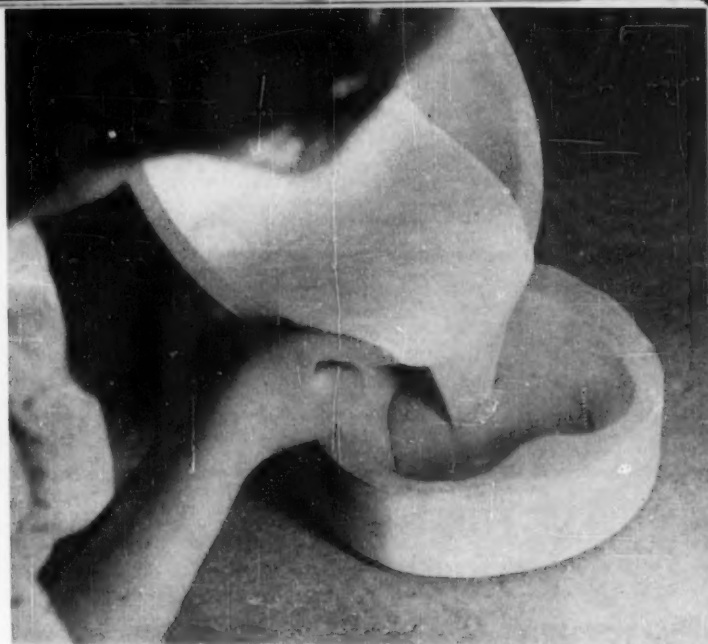
Pouring the negative plaster mold; collar of roofing paper.



ALL PHOTOS BY GEORGE BARFORD



Soaping the negative mold, using some form of liquid soap.

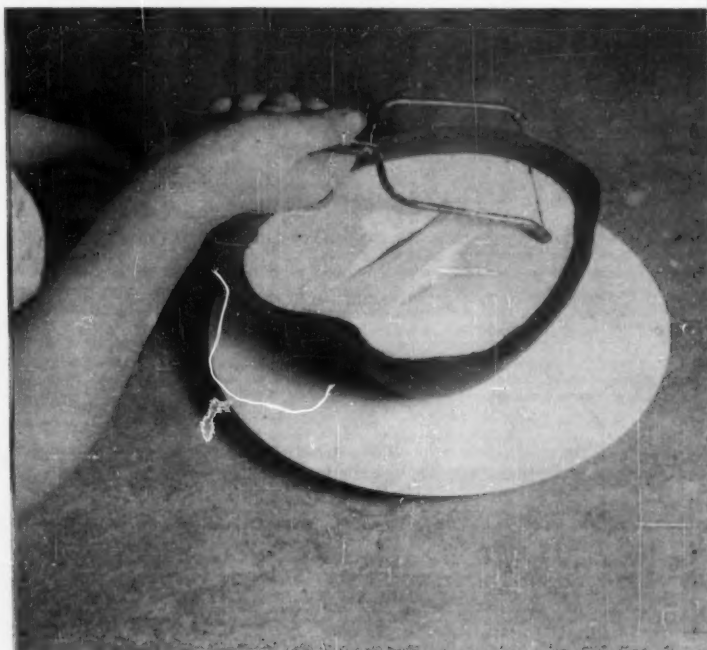


Pouring the positive mold, filling depression in negative.

Forming rolled-out clay over positive mold to make a bowl.



Trimming edge of newly-formed bowl with a cheesecutter.



one-half pounds of plaster. Before even mixing the plaster, be sure the collar is tightly sealed against leaks. When the plaster coats a dipped finger thickly, it should be poured slowly over the clay form until the collar is filled to a level about an inch above the clay form.

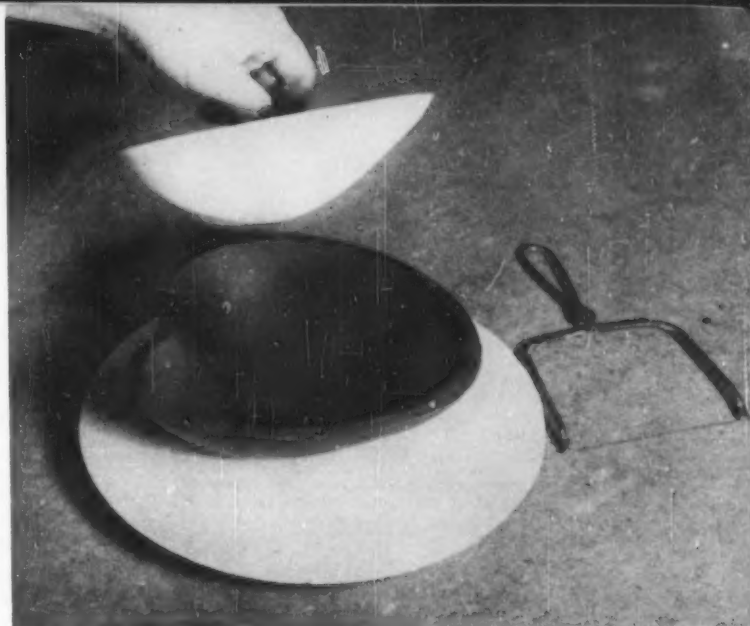
Soaping the Negative Mold When the negative mold has set for at least an hour, the clay form can be dug out

carefully with a wire loop modeling tool. An alternative is to let the plaster dry for a day, when the clay form will have shrunk enough to drop out when the plaster mold is inverted. After the negative mold has dried, not necessarily bone-dry but fairly dry, the inside of the plaster mold is thoroughly soaped with mold soap. Mold soap, or plaster parting soap is a liquid soap available from ceramic supply houses. To use mold soap, shake the jar or bottle of soap thoroughly,

pour out a few tablespoons in the bottom of a bowl and work up some thick suds by alternately dipping a sponge into the soap and squeezing vigorously until the liquid is all gone and only suds remain. The inside of the negative mold is then sponged with the soapsuds in successive coatings, allowing a little time for drying between coatings. When a few drops of water dropped onto the soaped surface remain in globules on the surface and do not soak in at all, the mold is ready for casting the positive form.

Casting the Positive Form This is a simple procedure; enough plaster is mixed to fill the depression in the negative mold slightly above the top surface. When the plaster has set but is still soft, a ruler or other straightedge can be pulled across the top surface of the mold to strike off the positive form flush with the top of the negative mold. Finger grip holes can be carved into the top surface following the striking off. When the positive form has set thoroughly, it can be removed easily by inverting the twin molds and tapping the edge of the negative mold against the edge of a padded table top.

Making the Flopover Bowl This is the easiest step. Clay is rolled out on the reverse side of oilcloth to about three-eighth-inch thickness, and is draped over the dry positive plaster form which has been set on top of a quart jar to allow clearance for the drape of the excess clay. The draped clay is allowed to stiffen (air-dry) for a half hour, when it can be trimmed neatly at the plaster edge by using a wire cheese cutter. Be sure to keep the cutter wire flush with the

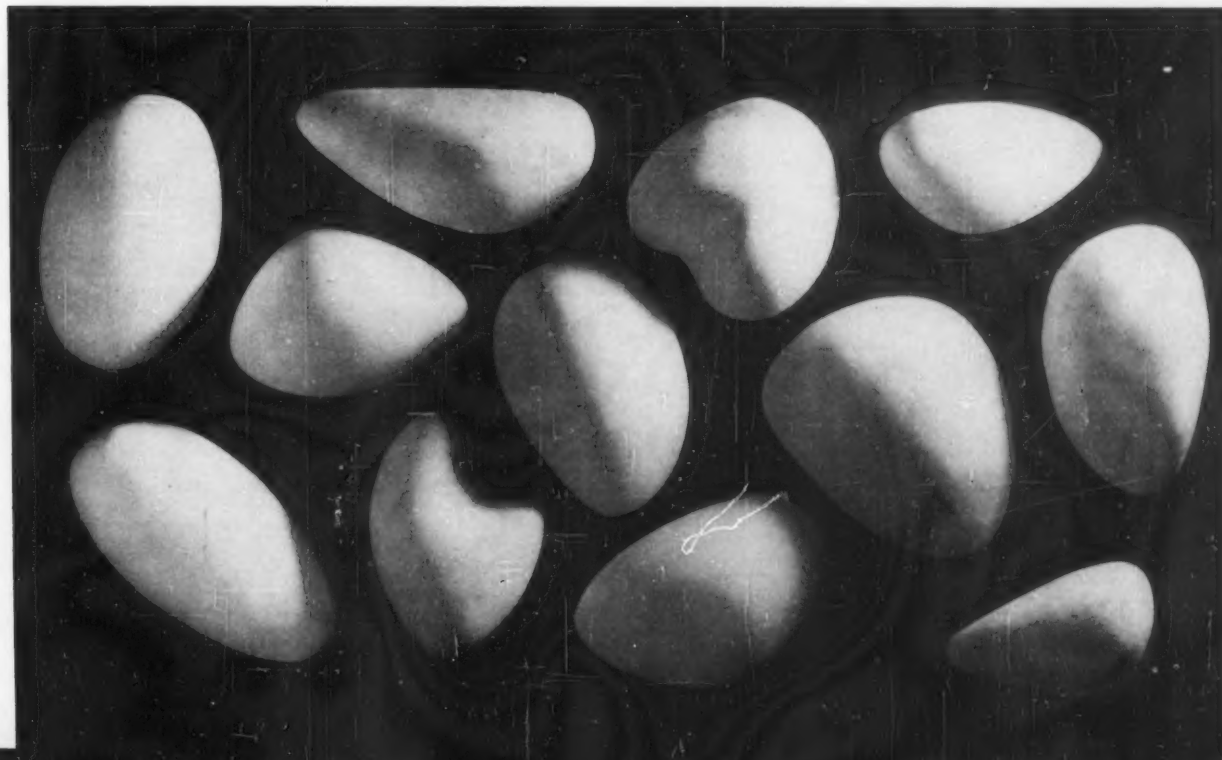


Lifting mold from finished clay form, using finger grips.

flat side of the plaster. If time does not permit air-drying, the clay edge can be trimmed immediately; in either case the plaster positive should be lifted out before too long, or the clay bowl will crack in shrinking.

George Barford is assistant professor of art at Illinois State Normal University, Normal, Illinois. Susan Barford posed for the illustrations by her father. Other articles follow.

Typical flopover mold shapes which lend themselves well to the process. Simple free forms with rounded corners are better.



MAKING PAPER PLATE ANIMALS

IRENE BARTUNEK

Farm animals were made from paper plates and clean meat trays by our 1A-2B class. Having a starting base gave confidence but did not limit the imagination. Paper may be pasted or stapled to the plates. Parts cut away may be used for heads and legs. The head of the horse is a corner of a meat tray. Crayons and tempera paints were used as color.

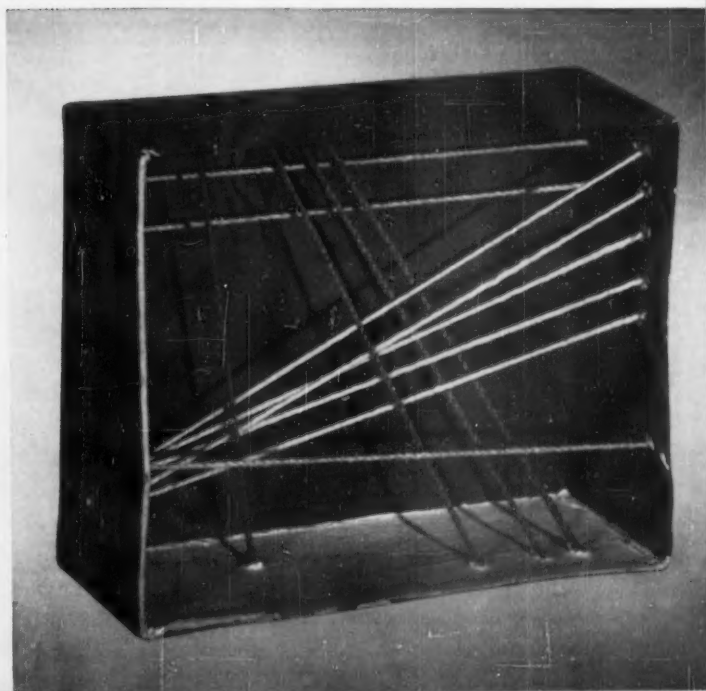
Irene Bartunek teaches in Dawning School, Cleveland, Ohio.

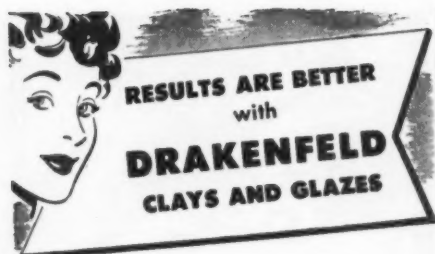
USING STRING

JESSIE TODD

Children like to use colored string to make original designs in boxes and box covers. An ice pick may be used to pierce holes. If children from nine to twelve are to use a needle it should be one with a large eye. Soiled or dull boxes may be painted or covered with colored paper. The boxes need to be stiff. Stationery and candy boxes are useful if the covers can be removed, and frequently both cover and box may be used. One of the children's box designs is shown.

Jessie Todd teaches at University of Chicago campus school.





Let students use clays and glazes that are made for each other. Here are a few suggestions from the Drakenfeld line. All are for Cone 06 fire.

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Art Materials Catalog For a complete catalog of art materials, manufactured especially for schools, we suggest you send for your copy to Binney & Smith, Inc., 380 Madison Ave., New York, New York. The latest edition, marking fifty years of manufacturing and selling high quality products for school use, is arranged in a way that's most helpful for ordering the materials you need. Complete specifications and prices are clearly illustrated—including packages.

The catalog covers the whole range of crayons, water colors, tempera colors, finger paints, powder paints, modeling clays, chalk, chalk crayons and paste. In addition, there is a section giving suggested quantities of art materials needed, per class, for an average school year. There are separate lists covering Kindergarten, Grades 4-6, and Secondary School. There is also an article offering suggestions for evaluating growth in art expressions of children; and another one on making mats. Both articles are reprinted from *The Art Educationist*, a bi-monthly publication offered by Binney & Smith, Inc., at no cost, to art educators.

For your copy of this helpful thirty-page catalog offered at no cost to art teachers, simply write Binney & Smith, Inc., 380 Madison Avenue, New York 17, New York, and ask for School Catalog.

New Indian Film As an addition to its already extensive film coverage of the southwest Indians, the Santa Fe Railway has just released an 18-minute, 16-mm sound and kodachrome motion picture entitled "Indian Ceremonials."

The film was produced by Ernest Kleinberg as a companion documentary to his 1953 award winning film, "Arts and Crafts of the Southwest Indians," released by the railroad last year. Prints are available on a free loan basis for showing to interested groups. Address the Santa Fe Film Bureau, 80 E. Jackson Blvd., Chicago 4, Ill.

Uses for Aluminum A fourteen-minute color motion picture explaining how to work with, and what can be built with the latest in workshop materials, *Do-It-Yourself Aluminum*, is available from Reynolds Metals Company for showing to schools, clubs, organizations, and other groups. Requests for the film should be directed to Motion Picture Dept., Reynolds Metals Co., 2500 So. 3d St., Louisville 1, Ky.

The film demonstrates how the new aluminum product, which comes in a variety of shapes, can be used for building many workshop projects, with emphasis on the actual techniques of working with it, including cutting, bending, and drilling.

(Continued on page 38)

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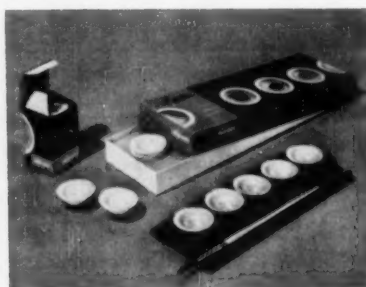
Chicago 9 Newark 5 Los Angeles 1
Dallas 7

ITEMS OF INTEREST

(Continued from page 37)

Audio-Visual Aids Three Dimension Company, division of Bell & Howell, recently announced the new TDC Schoolmate multi-purpose slide and filmstrip projector is available in 300- and 500-watt models. The manufacturer states that Schoolmate projectors meet the highest standards for bright illumination, cool operation and maximum versatility, yet are priced lower than any comparable equipment.

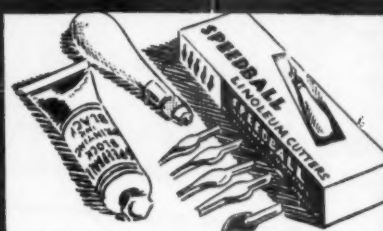
TDC Schoolmate multi-purpose slide and filmstrip projectors and the full line of accessories are available throughout the United States from Bell & Howell special representative audio-visual dealers.



Color Mixing Cups Called Mix-eez, this new unit is a permanent tray with disposable plastic mixing cups designed especially for work with water colors, tempera, retouch colors, inks and dyes. The cups, 1 1/8 inches in diameter, offer a white mixing surface and are completely disposable. Partially used paints and hard-to-match colors can be stored for future use if desired as the cups are easily removed from the permanent tray. Surface of cup takes pencil and ink marking for identification. Available at art supply, hobby or craft stores or write to Regush Products Company, 505 Fifth Ave., New York, N. Y., for free sample cups.

Vitreous Enameling A new silver-plated metal for vitreous enameling is now available from the Thomas C. Thompson Co. This metal can be enameled without pre-cleaning and when fired at 1450-1500 degrees F., there is no formation of scale on the back of the piece. Using either opaque or transparent colors, the beautiful shades of color possible only on silver are obtained without the cost of sterling or fine silver. Findings can be soft-soldered. The cost is little more than copper. Additional information is available from the manufacturer, Thomas C. Thompson Co., 1539 Deerfield Road, Highland Park, Illinois.

Summer Workshops Seven Amaco Workshops—four in ceramics and three in metal enameling—have been announced for the Summer of 1955. Since 1950 the American Art Clay Company, in conjunction with The John Herron Art School in Indianapolis, have held a series of two-week



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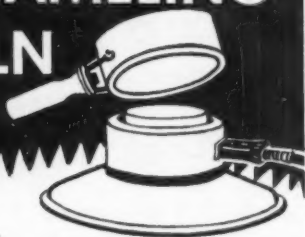
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workshops in ceramics and these are to be continued. This year for the first time, three one-week workshops have been added for metal enameling.

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The Amaco Summer Workshops are open to instructors in colleges, public and private schools, and to occupational therapists. Since the ceramic and metal enameling workshops are not held at the same time, registrations are accepted for more than one workshop. For complete details write the Ceramic Department, American Art Clay Company, Indianapolis 24, Indiana.

Therapists Needed Experts in physical therapy have announced that student enrollments in physical therapy schools must be increased if our handicapped children and adults are to receive needed treatments. Our critical shortage of physical therapists is seriously retarding our country's rehabilitation program.

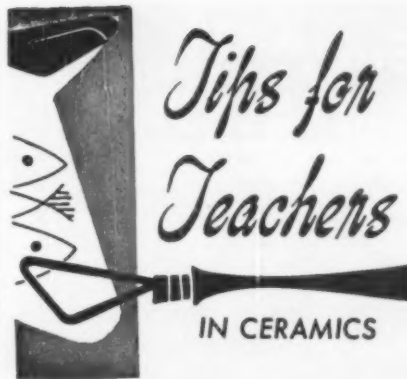
If you are interested in the medical field you are urged to consider applying for one of the many college scholarships now available in this growing medical field. With your college education in physical therapy you'll have your choice of many satisfying and secure jobs in varied fields. These job opportunities are not only in clinical programs—treating patients—but also in research and teaching. Write for free booklets on scholarships and job opportunities in physical therapy. The address is: American Physical Therapy Association, 1790 Broadway, New York 19, New York.

Story of Glass A new color documentary film tracing the history of glass from its beginnings 75,000 years ago as molten, volcanic matter, is being made available by Corning Glass Works to clubs, schools, churches, and other community organizations for free loan through the libraries of Association Films.

The twenty-eight minute film entitled "Glass and You," shows the contributions glass has made to art, science, industry and to many world civilizations. Starting with prehistoric man, who first fashioned obsidian (natural glass) into objects of worship and art, it covers 750 centuries, including the creation by Corning of the 200-inch Mt. Palomar telescope mirror, the most valuable piece of man-made glass in the world.

Prints are available on a free-loan basis, with the user paying return postage only, from the libraries of Association Films in Ridgefield, New Jersey (Broad at Elm); Chicago (79 E. Adams Street); Dallas (1108 Jackson Street); and San Francisco (351 Turk Street).

(Continued on page 40)



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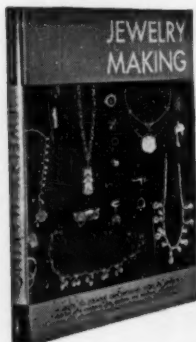


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by D. Kenneth Winebrenner, Editor of School Arts,
Professor of Art, State College for Teachers, Buffalo



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ITEMS OF INTEREST

(Continued from page 39)

A New Red Nu Media has replaced their previous red with a more brilliant, faster working red that will thicken to an ultra-creamy texture within a few hours. This company has also added a new screen printing set to its line, No. 01, for making prints up to size 6 by 9 inches. Each of the three screen sets manufactured now contains a frame, squeegee, screen, directions for use, and a booklet of ideas. For details and a free booklet telling about Nu Media, simply write Wilson Arts & Crafts, Faribault, Minnesota.

Craft Workshop Once again, during this coming Summer, Pi Beta Phi School and University of Tennessee will sponsor a credit or noncredit workshop school in Gatlinburg, Tennessee. All of the major crafts are offered; and classes are conducted by a distinguished staff of craftsmen-teachers.

A folder giving complete information on courses, the staff, accommodations and rates is yours by writing Pi Beta Phi School, Gatlinburg, Tenn.

Fabrics Paint A recent addition to the line of quality art materials offered by Talens, Union, New Jersey, is their Silka Colours. To help you visualize the wide range and intensity these fabric colors offer, the manufacturer has prepared a color card showing swatches of the actual colors. They also offer, at no cost to you, a manual entitled "Painting on Silk and Other Fabrics."

A popular feature of Silka Colours is that they do not run, even when used on silk or other thin fabrics. In addition, they are permanent, washable, and may be used with brush or airbrush. Available in twenty shades.

For your free color card and manual, and complete information on prices, simply write Talens and Sons, Union, New Jersey.

Block Printing The introduction of a new line of linoleum block printing tools and sets has been announced by X-acto, Inc., manufacturers of hobby knives and tools. This new X-acto set is a combination cutting and printing unit containing everything in the way of tools and accessories to complete a wide variety of linoleum printing activities such as bookplates, greeting cards, birthday and Christmas cards, letterheads, place cards, posters, etc.

The contents include a new X-acto linoleum cutting handle with five assorted blades, nine pieces of battleship linoleum with fused-gray non-glare surfaces, a large tube of the finest printers' ink, a solid rubber ink brayer, a square of heavy acetate on which to spread the ink, a wooden brayer to make perfect impressions from the inked blocks, a packet of colored printing papers, and a folder of directions. See this new unit at your school supply dealer's showroom, or your art supply store.

(Continued on page 42)

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LETTERS

From New Zealand Art Master I. J. Major of Nelson College, Nelson, New Zealand, writes: "My grateful thanks for the September issue of School Arts. I read with interest a contribution made by my friend, William Barrett and enjoyed reading the other contributions, too. With contributions from many parts of the world your magazine seems to be making great strides towards international understanding through education."

From Canada Dorothy Van Loven of the Oshawa Collegiate and Vocational Institute, Oshawa, Ontario, writes: "This is perhaps a good time for me to thank the editorial staff of School Arts for the excellent publication you give us each month. Not a single copy comes from which we do not derive some help. In fact, I consider School Arts my best friend—academically speaking. Naturally we adapt your ideas to our local situation, and I have often wished you could see some of the results."

From Iowa An unnamed reader writes: "My subscription expired some months ago. Even before it ran out, I knew I was not renewing my subscription. I do not care to renew for I have not found any helpful material since the new editor—can't say I recommend it—Teachers, and I mean average classroom teachers, need ideas and suggestions. As the School Arts magazine is published now, I would not waste my money on contents. No inspiration."

We get so many complimentary letters that a little vinegar now and then helps us keep an even balance. Because we are trying very hard to do a good job for our readers, we welcome every letter from a reader and we appreciate the unfavorable ones just as much as the flattering ones. We want to please every reader. If we are failing to do that please tell us. And please try to be specific in your suggestions so we don't have to guess what you are mad at us about. If you like what we are trying to do we would appreciate knowing that, too. Let us have your reactions, good and bad, and your specific suggestions for the new volume year.

From Alabama Sarah Johnson of Troy, Alabama, writes: "I find that your editorials in School Arts mean a great deal to me. We are using four of them with some other materials as a basis for discussion in our In-service Study Group meeting in Montgomery, Alabama."

From Massachusetts The West Auburn School Paper, in its first art column, carried this appreciated notice: "For enjoyment of educational reading, the editors of this column suggest the excellent School Arts magazine. It has colorful pictures for your enjoyment." Patricia Quinn and Susann Merrill are the art editors of this neatly hectographed paper.

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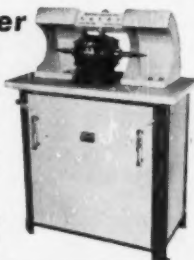
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SCHOOL ARTS

ITEMS OF INTEREST

(Continued from page 40)



Sculpture Reproductions Economical reproductions of historic sculpture, suitable for use as teaching aids are available from Museum Pieces, Incorporated, 114 East 32nd St., New York 16, N. Y. These casts are made of a material approximately five times as hard as plaster and known for its high fidelity reproduction. The molds are made direct from the originals in such museums as the Louvre, Metropolitan Museum of Art, Museum of Modern Art, Walters Art Gallery, Worcester Art Museum, Berlin Museum, Detroit Institute of Arts, and National Gallery of Art. Each cast is hand-finished to match the color and patina of the originals, and reproductions are approved by the curators of the Museums.

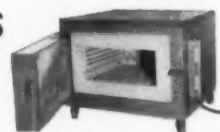
The example illustrated is a perforated mask from Mexico, 800 A.D. to 1300 A.D., and the original is in coarse sandstone at the Philadelphia Museum of Art.

Occupational Help A new booklet series, "Practical Ideas in Education," planned especially for teachers, counselors, and administrators, is now being published by Science Research Associates. Written by leading authorities, each booklet will deal with a specific school problem and will cite the best in current thought and practice for solution of the problem. "How, When, and Where to Provide Occupational Information," by Glen L. Weaver, State Supervisor, Occupational Information and Guidance Service, Oregon Department of Education, is the first booklet in the series. This new teaching guide will help educators plan a vocational guidance program either on the elementary or high school level. Practical and up-to-date, this manual presents valuable suggestions on what kind of occupational information should be provided and how it can be presented to students.

Copies of this forty-eight page illustrated booklet may be purchased for \$1.00 per copy, from Science Research Associates, 57 West Grand Ave., Chicago 10, Ill.

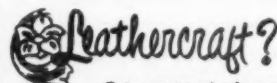
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JULIA SCHWARTZ

Dr. Julia Schwartz is associate professor, Arts Education Department, Florida State University, Tallahassee, Florida.

WORK OF A SUBSTITUTE TEACHER

What can a substitute teacher called on short notice to work for a limited period of time with boys and girls actually try to accomplish with them? It was in the spirit of accepting such a situation as a real challenge that Carlotta Brown* entered into a twelve-day experience with a group of relatively immature six-year-olds. She set as her goal for this short period of time as that of not only maintaining but actually enhancing the interest level in school experiences on the part of boys and girls in this room.

A description of developments in the situation will be focused on the achievement of one of the boys with special reference being made to three of the many art expressions he produced during this time. The change which took place in his behavior is interesting since during the first few days he was apathetic to the point of making no overt responses, but during the latter part of the period evidencing interest, initiative, and real pride in his own accomplishments.

Genuinely interested in boys and girls, Mrs. Brown approached the group in such a way as to involve them in planning and taking responsibility for their own activities. She encouraged them to share by talking about new experiences they were having at school and at home. She helped them to organize and carry through interesting things to do as writing as a group about their visitor, singing, and listening to stories read to them. She also helped the six-year-olds to use available paper, crayons, and paints to make pictures telling (1) what they had read about Alice and Jerry in their basic readers, (2) what they liked about the stories and

*Substitute for twelve days in South City Elementary School, Tallahassee, Florida. Maurice Peterson, principal.

beginning teacher

poems read to them, and (3) "about ourselves to help our teacher to know us better."

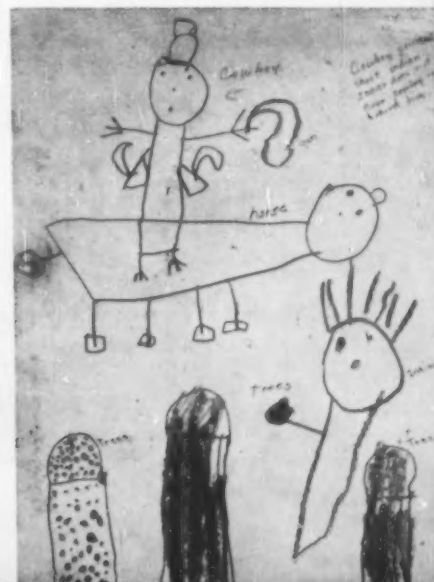
It is worth while to note some of the changes which occurred in the drawings and paintings made by this child during the twelve-day period of encouragement and guidance. For example, the symbols he devised to depict "Alice" and "Jerry" in the first pictures, as in Number One included here, are relatively stiff, small, and meager consisting in the main of head and body only. The first attempt, not shown here, was made during the third day in pink crayon. The symbols for these same characters in Picture Number Two, one of the last of about twelve which he made, are in comparison larger, more rhythmic and complex. They are done in surer strokes and in varied colors. This picture is organized to indicate a base line. Picture Number Three, made the last day, depicts several related concepts with an amount of detail not found in previous pictorial attempts. It was done entirely on his own. He presented it to the substitute teacher with a flourish, saying, "Here, I'll let you take this home with you."

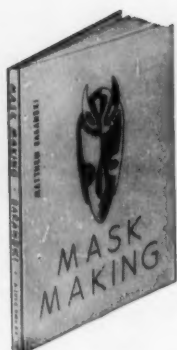
The change in art expression just described paralleled changes in the child's over-all behavior from that of relative withdrawal as the substitute teacher entered the situation to one, two weeks later, of almost eager participation. Mrs. Brown succeeded in working out with the help of the children a program of rich and varied experiences. As a result of it, the children evidenced more interest, exerted greater effort, and achieved higher maturity not only in art expression but in other things which they did.

April correction: Instead of the word "neglected" the word "negated" was intended as final word in next to last sentence of the April page. It should read "...these unique values are lost; they may even be negated."



1, left, symbols used in the first pictures are relatively stiff and small, consisting mainly of head and body. The symbols used later for these same characters, shown in 2, below, are in comparison larger, more rhythmic and complex. Strokes are surer and colors more varied. 3, right, done later on his own, we see more related concepts and details.





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ART FILMS

Dr. Thomas Larkin, who reviews art films for our readers, is coordinator for the art education area at University of Michigan. Address: 143 College of Architecture and Design, University of Michigan, Ann Arbor.

One of the earliest forms of art education films is the straight technique type. We have seen many and found them quite useful in introducing a new material. These films can be most valuable if they are closely integrated into a continuing program and we remember that we are using these techniques as a base on which we can develop the methods needed for our own expression.

Art educator Ruby Milbauer has produced a series of films in collaboration with Bailey Films called the "Creative Crafts Series." This group includes "How to Make a Linoleum Block Print," "How to Make a Puppet," "How to Make Papier-mâché Animals." These films are sound, direct expositions of particular skill.

One of the finest presentations of an artist and his work, both in the choice of paintings and especially the fine teaching script that I have seen in the filmstrip field is the Toulouse-Lautrec series by M. C. Cooper Top Films. The accent on his considerable contribution to the field of design in his poster work and in his drawing and paintings of horses is a most welcome one after much of the recent work on this artist that the public has seen.

This same feeling for the artist and his works is found in M. C. Cooper Top Film's filmstrip on Breughol. This different subject of very complex man and his times is presented in a logical and sound manner in both choice of painting used and in written material that goes with it. This filmstrip with the Toulouse-Lautrec rates as of the finest in the field.

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RALPH BEELKE

Dr. Ralph Beelke is head of the art department at State University of New York Teachers College, Fredonia, New York.

Basketry, by F. J. Christopher, Dover-Foyle Handbook, Dover Publications, Inc., New York, 1952, 108 pages, price \$1.75 cloth.

Rugmaking, by Rosemary Brinley, Dover-Foyle Handbook, Dover Publications, Inc., New York, 1952, 87 pages, price \$.60 paper.

Mask Making, by Matthew Baranski, The Davis Press, Inc., Worcester, Mass., 101 pages, price \$5.50.

Basketry and Rugmaking, two books of a series that come in paper or clothbound editions, are excellent volumes and treat the technical aspects of their subject matter very well. The Brinley book is an excellent guide, particularly for the beginner, as its chapters cover quite thoroughly the tools and techniques necessary for rugmaking. Separate chapters are devoted to hooked rugs, knitted rugs, short-pile rugs, crochet rugs, braided rugs, and needle-point rugs. The book on basketry follows a similar format. It explains clearly the basic principles of basketry and is organized under the following headings: Tools and Materials, Reed Basketry and Handles, Willow Basketry, Rush Work, Coiled Basketry and Handles, Raffia Work, Seating Stools with Hong Hong Grass, and Dyeing Reeds and Raffia. The books have easy-to-follow instructions combined with clear illustrations. Both books give plans for specific designs, but these seem to be included to illustrate techniques rather than as something to be copied. Each book has a collection of photographs showing examples of these crafts, from ancient to contemporary. One cannot help, in looking at the designs, being struck by the fact that the craft processes are not ends in themselves but are important primarily as part of a process which relates knowledge, feeling and skill. The inclusion in each book of a bibliography and a listing of supply sources for the materials of these crafts adds to their values as excellent technical books.

The book on masks by Matthew Baranski is probably one of the best recent books to relate and discuss techniques in the context of good art education practice. The book approaches the various methods of mask making in a very businesslike manner but most always with the awareness that art education is more concerned with the process than with the product, with personal development more than with skill. The first chapter explains a simple paper-bag mask, adaptable particularly for little children, and each succeeding chapter discusses other methods and materials as they increase in complexity. Some of the chapter headings,

which indicate the extent to which various materials and methods for their use are discussed, are as follows: Colored Construction Paper Masks, Balloon Masks, Papier-mâché Masks, Fiberboard Masks, Marionette Heads, Paper Form—Vertical and Horizontal Planes. The steps in the various methods of mask making are very well-illustrated with photographs and drawings, and, with the aid of these, it is quite easy to follow directions of the text. A heavier editorial hand could have prevented the appearance of vague narration about students in the midst of clear and concise description. This might disturb many readers, but peculiarities of style become minor matters when one finds the author concerned "primarily about individual expression" in a book which explains technique and skill. It is refreshing and, for its point of view, valuable beyond its technical help.

The Art of Primitive Peoples, by J. T. Hooper and C. A. Burland, Philosophical Library, Inc., New York, 1954, 168 pages, \$7.50.

Folk Art Motifs of Pennsylvania, by Frances Lichten, Hastings House, New York, 1954, 96 pages, \$5.75.

Part I of the book on primitive art contains an able discussion on the mind and ideas of the primitive artist with emphasis on how the primitive artist conceived his forms. Part II of the book, by J. T. Hooper, discusses briefly the arts of Polynesia, Melanesia, The Indians of the Northwest Coast of America, Arctic America, The Peoples of West Africa, and The Peoples of the Congo. Very good photographs of objects from Mr. Hooper's private collection of primitive art supplement each discussion and help make this an excellent introductory book.

The book by Frances Lichten is a handsome volume which traces the history and gives the symbolic meaning of many of the symbols and motifs of the decorative folk art of Pennsylvania. The book is beautifully illustrated and used as a means to show the relationship between idea, design, and use, can be extremely helpful to the teacher. It is unfortunate that the book jacket and some material in the text encourage copying of these folk forms by the reader for by so, doing the effect of a very delightful book is dulled.

Next month's book reviews will be by Dr. Edmund B. Feldman.

Any book reviewed in School Arts may be ordered through the Creative Hands Bookshop, 155 Printers Building, Worcester 8, Massachusetts.

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ALICE A. D. BAUMGARNER

Address questions to Dr. Alice Baumgarner, State Director of Arts Education, State House, Concord, New Hampshire.

If you are not entirely sure what a child has drawn or painted, is it wrong to question him about it? Nebraska.

Who could answer your uncertainties better than the child who has painted? A gentle question: "Would you care to tell us about your picture?" spoken in a friendly tone will usually bring eager response from the child. The child needs your interest and wants your attention. It would be unwise to demand a response if he chose not to discuss his work with you. You would accept what the child gave and refrain from trying to read meaning or attach special significance to childish symbols or manipulation of colors. You may be met with a response such as a child in the kindergarten gave to a question about her picture: "I don't know what it is myself. I haven't finished it yet."

Should the art teacher be expected to help clean up after her lesson, especially if this is at the last period of the day? Connecticut.

You will find that your problems take on new perspective when you face them directly and discuss them with the people concerned. You may want to plan with your pupils to share in the responsibilities of preparation, organization and cleanup after your art experiences. There are many opportunities for much desirable learning in these situations. You may be interested in using one of your visiting days for going with your art teacher as she goes from school to school and teaches class after class. The art teacher would appreciate having a full day in your classroom so that she could study the children in other than the art period. Why don't you invite the principal and the art teacher to plan with you for ways of working together so that you can provide the best possible service, stimulation and challenge for your pupils?

I am a student enrolled in an art class entitled Methods of Teaching Art in the Elementary Schools, of which a special request has been made by the professors to secure current events, reviews of articles, bulletins containing announcements or any material pertaining to art through the elementary and secondary schools. I have no knowledge of how to secure such materials. Texas.

Do you have on your bibliography such books as Lowenfeld's *Creative and Mental Growth*, and *Your Child and His Art*; Schultz and Shores, *Art in the Elementary School*; Erdt, *Teaching Art in the Elementary School*; and the Unesco publication edited by Ziegfeld, *Education and Art*? These books will help you to evaluate current ma-

questions you ask

terial you may find in newspapers and magazines. Be selective in your collecting. You will soon be able to evaluate the items that advocate art education from a creative approach and in terms of the needs of children.

You may contact your local art teachers and ask to borrow from them copies of the publications of the National Art Education Association, your regional and state art newsletters. Contact your nearest museum and ask to be put on their mailing list for the kind of news item you seek.

Your state film library may have a list of films on phases of art education. Your college and your state library will have copies of publications prepared by city and state for guides in art education. Professional magazines such as the NEA Journal, Educational Leadership, Childhood Education, The Elementary School Principal, Secondary School Principal among others, frequently carry articles which deal with art in the schools.

Have you a copy of the 1954 Bulletin No. 12 issued by the U.S. Department of Health, Education and Welfare, *How Children Can Be Creative*?

Is it a good method to have a child pose and let first and second grade children draw him or her from life? Oklahoma.

Some teachers like to work this way because they believe that children need to learn very early to see clearly and to reproduce through drawing a faithful likeness. You will find that the six-year-old has much to say about how he feels. He isn't concerned about the way things seem to adults. In one city where six- and seven-year-olds were taught to look at a classmate and then to draw him with brush, an amusing new sort of personage resulted. A child was posed standing with one hand on his hip. The art teacher called attention to the hole thus made between the arm and the body. The children learned indeed. All of the figures made for the next several weeks had a hole plum center of the chest! Usually children learn most effectively because of their own self-realization. This is a slow process. Results may be less than satisfying to adults. You would want to examine your aim and purpose. Are you concerned that the child bring out his ideas or are you wanting him to express yours? You may find some children in this age group ready to draw from life. Usually teachers wait with this kind of lesson until the child has developed more coordination and has more social awareness than a six-year-old has. Certainly you will want to help the child to see keenly but this cannot be hurried beyond physical development. You will find helpful suggestions for your work with children in the book *How To Help Your Child in School*, written by Mary and Lawrence Frank.

Getting Good Gradually

EDITORIAL

Did I ever tell you about the dishonest bank teller who became an honest man simply by stealing a little less each week until he was down to stealing nothing? His take home was about \$1000 each week until he saw the error of his ways. That night he firmly resolved that he would steal ten dollars less every week. This week he would take \$990. Next week it would be \$980. And so on. At that rate he figured he would become an honest man in a little less than two years. And look at the fun he would have while he was gradually getting good! Do you think he ever reached his goal? Or do you think he was predestined to be dishonest?

Some people believe we can become creative, or teach others how to be creative, in the same way that the bank teller intended to become honest. We can start out by copying, using molds and patterns, or following specific directions, and then gradually adapt and alter these imitative practices until we are honest creators. We understand that one manufacturer of painting-by-numbers kits is introducing a series of kits, each less noncreative, until the individual is, more or less, on his own. There are some teachers, even, who see no particular harm in starting with some form of crutch, and theoretically leaning less and less on the crutch until one is creative and can stand alone. We are reminded that one way to learn to skate is to shove a chair in front of us until we can support ourselves. And we might add that maybe Junior could learn to dance with a pillow in his arms. Drug addicts, too, may be treated by giving them less and less of the drug until their bodies can do without it.

It can be argued that there is a measure of security in being able to follow a presketched outline or to copy the work of someone else, or to have someone else tell us step by step just what to do; that there is security in the known and insecurity in the unknown. The argument against this philosophy is that we are never really secure until we are able to master and conquer the unknown. Those of us who follow this line of reasoning believe that we never learn to be creative by imitating, any more than we learn to be good by sinning. We don't really believe that a man can become honest in gradual, easy-to-take steps. We even doubt whether any drug addict can cure himself, of his own volition, simply by taking less and less into his system. He usually needs a great deal of help. When we oppose any

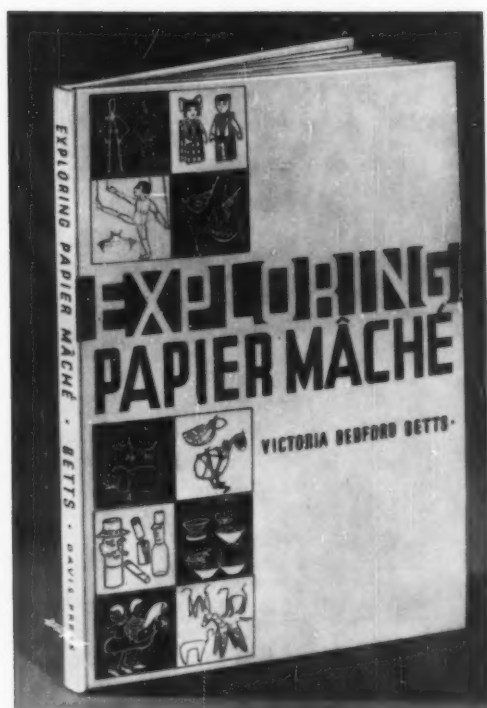
stereotype method, inside or outside of school, it is simply because we have faith that there must be a better way.

Real learning is in the process and not in the product, in the making of things more than in admiring the completed work. We can't start with the finished product and work backwards. All directed methods and canned projects of every description place the emphasis upon the product and excuse the process used on the basis that the end justifies the means. Is this the kind of philosophy that we wish our children to have? It is, of course, true that relatively few numbers kits, ceramic molds, and commercial patterns are used in our schools. Our methods are more subtle and therefore more dangerous because they come in many disguises. But in every case the argument is given that the end justifies the means, that the product justifies the method. We have innocent little children cutting around patterns that the teacher has made or coloring pictures that the teacher has hectographed. We still have stereotype tulips and Christmas bells, and uniform Easter baskets for children to take home. We have displays and contests where adults select the work and children are glorified for guessing correctly what the teacher had in mind. What do such activities do to the creative process? What are the children really learning?

Children are naturally creative, just as they are naturally honest. If we can start early enough our problem is not how to make them creative but how to keep them from becoming non-creative. Here our influences as teachers and parents are tremendously important. We can, by our own example and understanding, help preserve the integrity and God-given creative ability that is in all children. We can fan the flames of creativity instead of throwing water on them. And, if we are really good, we can throw gasoline instead. We don't get good gradually, and we doubt that the bank teller ever made it, for the way to be good is to quit sinning. We must throw off the yokes that hinder us. We must become as little children. We must be born again. In other words, we must eliminate all those influences which keep us from being what we really are, underneath, and get down to the bare Self. Then we can build on our own integrity. And if we succeed in being as honest and creative as young children we will have less trouble in keeping them that way.

D. Kenneth Winebrenner

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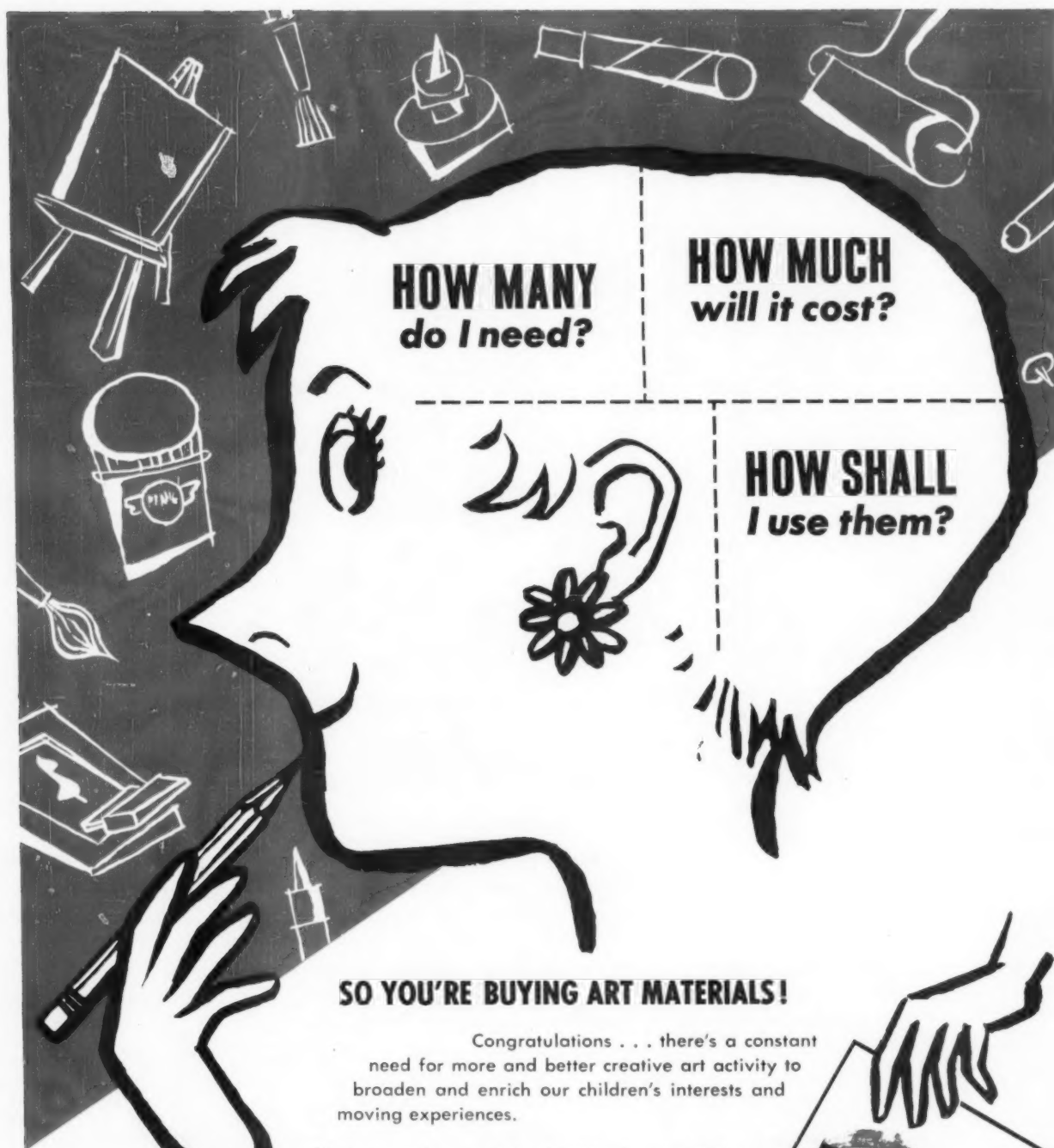
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